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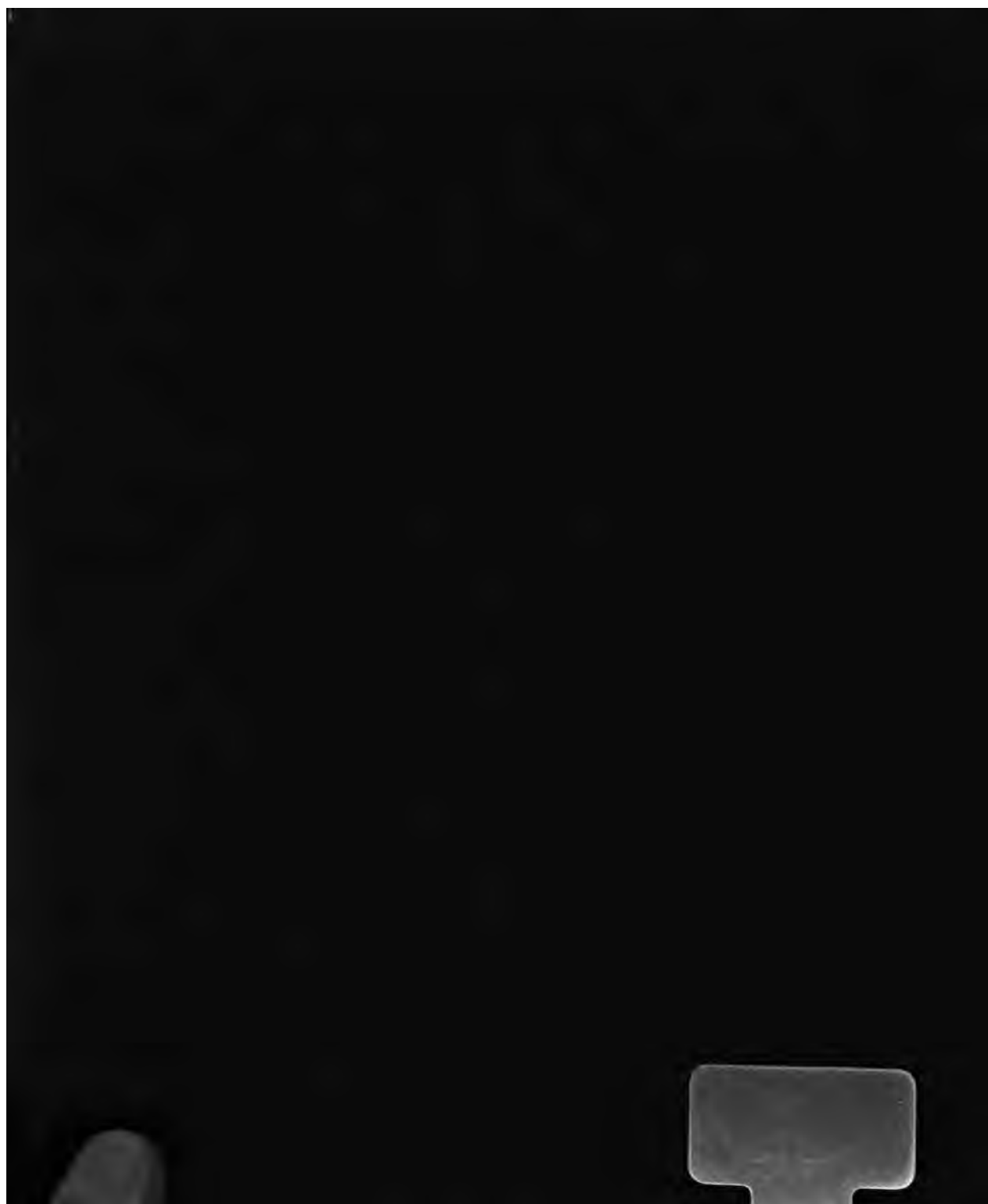
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Hymns of the Eastern Church, with Music.

J. M. H.

S. G. H.





H Y M N S
OF
The Eastern Church,

TRANSLATED,
WITH NOTES AND AN INTRODUCTION,
BY
The Rev. J. M. NEALE, D.D.
Warden of Sackville College.

FOURTH EDITION,

With Music

FROM GREEK AND OTHER SOURCES,
Verifications, Various Readings, and Prose Translations,
BY
The Very Rev. S. G. HATHERLY, Mus. B.
Archpriest of the Patriarchal Œcumenical Throne.

LONDON:
J. T. HAYES, 17, HENRIETTA STREET, COVENT GARDEN.
1882.

147. 2. 11.



Sion's lyre, thou best content
That e'er Heav'n to mortals lent,
Though they as a trifle leave thee,
Whose dull thoughts cannot conceive thee,
Though to them thou be a scorn
Who to nought but earth are born,
May my life no longer be
Than I am in love with thee !

WITHER

ΤΩ

ΠΑΝΑΓΙΩΤΑΤΩ, ΘΕΙΟΤΑΤΩ, ΚΑΙ ΣΟΦΩΤΑΤΩ,

JOAKIM III.,

ARCHBISHOP OF CONSTANTINOPLE (NEW ROME), AND

ŒCUMENICAL PATRIARCH,

THESE ELEGANT TRANSLATIONS,

THE WORK OF A WELL-KNOWN LOVER OF THE ORTHODOX CHURCH,

NOW FOR THE FIRST TIME IN PART ALLIED TO

GREEK ECCLESIASTICAL MELODIES,

ARE MOST GLADLY AND GRATEFULLY

DEDICATED

BY HIS FAITHFUL PROTO-PRESBYTER—

The Editor.

*[Dr. Neale's original Dedication of the unaccompanied Hymns
was as follows:—]*

TO THE SUPERIOR AND THE OTHER SISTERS OF THE HOUSE OF MERCY
AT CLEWER, WITH THANKFULNESS FOR THEIR PAST, AND PRAYERS FOR
THEIR FUTURE SUCCESS, THESE HYMNS ARE DEDICATED.

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* Numerals enclosed in parentheses apply to certain stanzas only.

PREFACE TO FIRST EDITION.

THE following Translations have occupied a portion of my leisure time for the last twelve years ; and some of them have already appeared in more than one ecclesiastical periodical. So has also great part of the Introduction.

It is a most remarkable fact, and one which shows how very little interest has been hitherto felt in the Eastern Church, that these are literally, I believe, the only English versions of any part of the treasures of Oriental Hymnology. There is scarcely a first or second-rate hymn of the Roman Breviary which has not been translated : of many we have six or eight versions. The eighteen quarto volumes of Greek Church-poetry can only, at present, be known to the English reader by my little book.

Yet surely, if in the future Hymnal of the English Church we are to build an eclectic superstructure on the foundation of the Sarum Book, the East ought to yield its full share of compositions. And hence, I cannot but marvel that the compilers of eclectic Hymnals, such as the (modern) Sarum, the *Hymns Ancient and Modern*, and others, have never turned to this source. Here was a noble field open to them ; and to me it is incomprehensible that they should have so utterly neglected it.

There are difficulties in the task to which it is as well to revert. Though the superior terseness and brevity of the Latin Hymns renders a translation which shall represent those qualities a work of great labour, yet still the versifier has the help of the same metre ; his version may be line for line ; and there is a great analogy between the Collects and the Hymns, most helpful to the translator. Above all, we have examples enough of former translation by which we may take pattern.

But, in attempting a Greek Canon, from the fact of its being in prose,—(metrical Hymns, as the reader will learn, are unknown,)—one is all at sea. What measure shall we employ ? why this more than that ? Might we attempt the rhythmical prose of the original, and design it to be chanted ? Again, the great length of the Canons renders them unsuitable for our churches, as *wholes*. Is it better simply to form centos of the more beautiful passages ? or can separate Odes, each necessarily imperfect, be employed as separate Hymns ? And, above all, we have no pattern or example of any kind to direct our labour.

These questions, and many others, have as yet received no reply ; but will, in time, no doubt, work out their answer. My own belief is, that the best way to employ Greek Hymnology for the uses of the English Church would be by centos.

The reader will find, in the following pages, examples of different methods of treatment. The following are short *Idiomela*, &c., which might serve as separate Hymns :—

6. *The day is past and over.* (Evening.)
14. *Oh the myst'ry passing wonder.* (Maundy Thursday.)
20. *Christian ! dost thou see them ?* (A Sunday in Lent.)
24. *By fruit, the ancient foe's device.* (Easter-tide.)
52. *Those eternal bowers.* (All Saints.)
80. *The choirs of ranson'd Israel.* (Transfiguration.)
106. *Are thy toils and woes increasing ?* (Passion or Holy Week.)

Centos might perhaps be made from

The Canon for Easter	- - -	page 30.
„ Low Sunday	-	„ 54
„ Christmas	- -	„ 64
„ Lent	- - -	„ 18.
„ [Sexagesima]	- -	„ 94

It has been with great thankfulness that I have seen such copious use made of my Mediæval Hymns, and my Rhythm of S. Bernard, in so many modern Hymnals. Permission has usually been most courteously asked: though in some few cases, whole Hymns have been taken without the slightest request for leave, or subsequent acknowledgment. I would therefore request any compiler of a Hymnal who may wish to quote from the following pages, to be so kind as first to express that wish to the publisher, or to myself.*

I trust the reader will not forget the immense difficulty of an attempt so perfectly new as the present, where I have had no predecessors, and therefore could have no master. If I have opened the way for others to do better what I have done imperfectly, I shall have every reason to be thankful. I have kept most of the translations by me for at least the nine years recommended by Horace; and now offer them as a contribution to the hymnology of our own Church. And while fully sensible of their imperfections, I may yet (by way of excuse rather than of boast) say, almost in Bishop Hall's words—

‘I first adventure: follow me who list,
‘And be the second Eastern Melodist.’

SACKVILLE COLLEGE,

Feast of the Epiphany, 1862.

[* This paragraph was omitted from the reprint in the Third Edition.]

PREFACE TO SECOND EDITION.

I HAD not ventured to hope that, whatever be the beauty of these Hymns in their original language, a Second Edition of the Translation should so soon have been called for. And it has been an additional pleasure to me to find that, notwithstanding the miserable inferiority of the version, the words of S. Cosmas, S. John Damascene, and S. Joseph of the Studium, have been already introduced into English congregations. One Hymnal, which has been kindly sent to me, contains no less than eleven Greek Hymns. In the present Edition, all those versions which did not rhyme,—that is, which would be of no practical use, are omitted.* Of the Canon for S. Thomas's Sunday more is given : and in some cases where, of alternate rhymes, the one-half was permitted to remain without consonance, the defect has been remedied, I hope, without much injury to the sense. It would be ungrateful if I did not express my gratitude for the way in which my little book has been received, notwithstanding its manifold imperfections.

SACKVILLE COLLEGE,
Nov. 16th, 1862.

[* The three omitted Hymns form, in the present Edition, APPENDIX B.]

PREFACE TO THIRD EDITION.

IT is of course a matter of deep thankfulness to me that the Eastern Church should now be more and more widely brought before ordinary congregations by means of some of the following versions. GOD grant that this may be one little help towards the great work of Re-union.

I have been more than once asked to what tunes any of the hymns contained in this little book may be sung. The following is a list of all the settings with which I am acquainted :—

[Here follow references to twenty-one hymns with music, in seven separate publications, by Rev. T. Helmore, Mr. A. H. Brown, Miss Edith Kerr, M. E. H. S., Mr. E. Sedding, Anonymous, and Rev. J. F. Young.]

And so once more I commit this attempt to further the cause of English Hymnology to GOD's blessing : and I cannot do it better than in the quaint old words of a forgotten poet :—

'I long have long'd to do some little good,
'(According to the best I understood,)
'By Thy good grace assisting, which I do
'Most humbly beg for : O adjoin it to
'My longing ardent soul ; and have respect
'To this my weak endeavour, and accept
'(In Thy great mercy) both of it and me,
'Ev'n as we dedicate ourselves to Thee.'

The Hymns at page 206,* 209,† and 'Art thou weary,'‡ contain so little that is from the Greek, that they ought not to have been included in this collection ; in any future Edition they shall appear as an Appendix.

SACKVILLE COLLEGE,
April, 1866.

[* 'O happy band.' † 'Safe home.' ‡ These three Hymns form, in the present Edition, an APPENDIX (A), as Dr. Neale here proposes.]

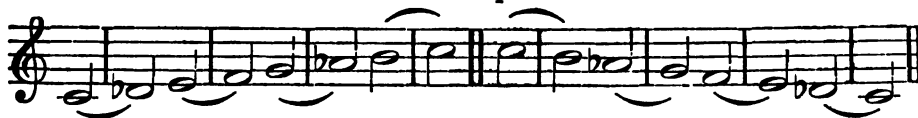
PREFACE TO FOURTH EDITION.

THE pleasure which every musician must feel, who engages in the attempt to set 'apt notes' to the well-known translation by Dr. Neale of the HYMNS OF THE EASTERN CHURCH, may be reasonably supposed to be felt in an increased measure by one who, as in the case of the present editor, adds to his Oxford musical graduation of former days the honourable position of minister in that so-called 'Eastern Church.' That which with other men, in other circumstances, might have been an agreeable professional effort of an antiquarian cast, became with him, of necessity, a labour of love.

It is thirty years since the editor first made the acquaintance of Dr. Neale. At that time the painful impression on the minds of many churchmen, produced by the establishment of an Anglo-Lutheran bishopric at Jerusalem, had not yet subsided; and a more recent trouble—the Gorham case—had served still further to perturb the minds of those who were already sufficiently shaken by the former un-catholic proceeding. In particular it was felt, by those who pondered deeply on the question, that the Orthodox Church of the East, scandalised as she was by the Jerusalem bishopric, must be naturally yet more estranged by the decision of the Judicial Committee of the Privy Council in the matter of Baptismal Regeneration; and that every attempt to bring about the Intercommunion of the Churches would be in future a 'vain thing,' unless a vigorous effort was made, on the part of the Anglican Church, to unfurl the standard of catholicity in the eyes of her scandalized Eastern brethren. Accordingly Dr. Neale, foremost as he always was in every good work in which the Oriental Churches were concerned, assisted in a project to establish an Anglican chaplaincy in Jerusalem of a sound type, both doctrinally and ritually, which might, it was hoped, both somewhat hinder the proselytising efforts of the Anglo-Lutheran clergy of the new bishopric, and also present to the aggrieved Easterns a more pleasing phase of Anglicanism: one which, if they did not

immediately approve, would certainly not repel them. It was even proposed that the new chaplain should obtain ordination from the Orthodox Patriarch, and be licensed by him to celebrate with Anglican rites. But this proposal was soon found, on enquiry, to be an impossibility : and as little encouragement was otherwise given to the general question by those thought to be most interested, it gradually died out, and remained as merely a pleasant though regretful memory to the few who engaged in it, among whom were our author, as before mentioned, and, as may be judged from his acquaintance with the facts of a hitherto unpublished chapter of church history, the present editor. Thus the pleasure which, as a musician, and as a proto-pope of the Greek Church, the editor may be reasonably supposed to feel at being engaged in arranging musically Dr. Neale's most popular work, is seen to be enhanced by the recollection of a common, though fruitless, labour in days gone by.

When, a few months ago, Mr. Hayes, the publisher of Dr. Neale's writings, suggested the present new Edition of the *HYMNS OF THE EASTERN CHURCH*, he had the hope of being able to ally with the translated hymns their proper Greek tunes, or, failing the existence of proper tunes, some other of Greek origin that might be suitable. The editor, having had some experience of Oriental music, tried to convince him that his idea was an impracticability : that the rhythm of the translated hymns differed essentially from that of their originals, as Dr. Neale himself has clearly shewn in his interesting 'Introduction' and 'Preface to First Edition ;' and that, were the rhythmical difficulty got over, the fact remained that the Oriental musical scales, including among them those of the ancient Byzantine Church, differed from the scales to which western ears were attuned to such an extent, as to make their reproduction in modern notation, and their utilization, an almost hopeless task. The scales in use among all oriental nations are based upon the following sequence of notes, in which it will be observed that there are four semitones or minor seconds in the octave instead of two, and two instances of the augmented second, an interval forbidden in modern musical composition.



Of the use made in the East of this difficult scale, a fair notion may be formed from the following fragment of an ancient Byzantine ecclesiastical melody :—*

FROM THE APOSTICHA AT VESPERS ON GOOD FRIDAY EVENING.



Still, in spite of its unprecedentedness, the editor promised Mr. Hayes to consider his proposal ; and the result of that consideration shall now be briefly stated.

The melodies of the hymns used in the service of the Greek Church may be roughly divided into three classes :— 1. Those of the most unquestioned antiquity, based upon the diæretic scale, as above, which she possesses by virtue of her oriental position ; 2. Those of mediæval origin, based upon the four diatonic scales of D, E, F, and G, with their four plagal inversions, which scales are common to both the Greek and Latin churches ; and 3. Those of modern because modified form, first introduced to notice by the late Mr. J. N. Chaviara,

* From *Anthologia Græca Carminum Christianorum*, adornaverunt W. CHRIST et M. PARANAKIS.—Lipsiæ : B. G. Teubneri. This learned work, for which the editor is indebted to the kindness of E. A. Mavrogordato, Esq., London, has furnished several of the Greek melodies in the present volume. For a more lengthened instance in harmony of this interesting but generally unknown school of Music, the reader is referred to 'The Triumphal Hymn' contained in a publication entitled : *Specimens of Ancient Byzantine Ecclesiastical Melody, according to the use of the Great Church of Christ in Constantinople*.—London : Augener and Co. ; or J. T. Hayes, 17 Henrietta Street, Covent Garden.

and harmonized by Chevalier Randhartinger, of Vienna. Of these three classes, the first, as is evident, presented the greatest stumbling-block. The frequent introduction of tunes based on the abnormal diæretic scale could not, consistently with any degree of hoped-for popularity of the work, be encouraged. But to ignore their existence entirely was not just to that ancient Church, the bulwark of Orthodoxy, whose were the hymns about to be 'noted.' Accordingly, two short instances are given, at pages 95 and 97, which will, it is believed, satisfy the solemn demands of the words of the respective hymns, and the claims of justice also. One strain also of the tune on page 77 is written in the diæretic scale. The second class of tunes, those based on the mediæval system of tonality, presented no such difficulty as the former class. And yet the so-called Gregorian modes or tones do not, in all cases, commend themselves to modern ears, on account of their strangeness. Still, singers *can* sing them if they will; and bodies of people, in the Anglican no less than in the Latin Church, have learned to love them. There is nothing needed for their proper appreciation but a consistent harmonic treatment, and a reverent use in performance. In the present work there are altogether ten tunes of this second class. Of the Chaviara tunes constituting the third class, four specimens are given. These modified tunes, with their clever German harmonies,* are found in use at all Greek churches in western parts, from Trieste to Liverpool.

Of the remaining tunes, a large proportion, twenty-two, are taken from the Rev. W. H. Havergal's 'Hundred Psalm and Hymn Tunes,'† a work as learned as it is useful. Through not being assigned to any particular Hymnal, it has failed to attract the notice which its merits deserve. If, by the present adaptation of less than one fourth of its tunes, attention should be directed to that work, a most pleasing act of duty will have been paid by the editor to the memory of his deceased master in harmony. Two other tunes by the same hand, from other works, are also given, raising the number of Havergalian compositions to twenty-four. The Rev. Sir Frederick A. Gore Ouseley, Bart., Mus. D., the distinguished Professor of Music in the University of Oxford, whose friendship is so highly prized by the editor, has kindly contributed

* In one of these tunes, No. 59, no attempt has been made to follow Mr. Randhartinger.

† London: Addison, Hollier, and Lucas, 210 Regent Street.

three new tunes, one of which, that to the 'Stichera of the Last Kiss, Part I.,' at pages 48-9, is of considerable length and importance. These tunes panegyrisse themselves more clearly than any words of this Preface could do. To the Hon. Adela Douglas Pennant of Penrhyn Castle, to Dr. Roland Rogers of Bangor, and to other contributors of tunes or possessors of copyright, best acknowledgment and thanks are also due, and are hereby heartily tendered.

It now only remains to say a few words on the questions connected with the general task of editing. 1. The text of the hymns corresponds with that of the Third Edition, with three exceptions only, of which one is a correction from the First Edition of probably a mere printer's error. These changes are duly noted at pages 96, 100, and 122. 2. The readings in the First Edition which differ from the text are all added in foot-notes. As a rule they reflect better the sense of the original, but for euphonic or other reasons Dr. Neale thought fit to supersede them. 3. All the hymns have been verified, wherever possible; and 4. Prose translations have been added in many instances, less to supply any occasional omissions in the metrical version, than to prove the general accuracy thereof. 5. All additions of the editor whether in text, titles, or foot-notes, are contained within [square] brackets, excepting 6. The numerals to the verses, which have been added for musical convenience. 7. The tunes are placed in juxta-position with the hymns they are designed to accompany, with four exceptions only, at pages 46, 88, 89, and 102, where the hymn, or tune, or both, occupy two pages. 8. An 'Index of First Lines' has been added, to supply a want felt in previous editions. 9. Also, an 'Index of Measures' has been added, which may prove of service to those who possess hymns of peculiar form, from other sources, needing tunes. 10. Appendices have been supplied:— A. formed of the three hymns mentioned by Dr. Neale in his 'Preface to Third Edition;' and B. consisting of three hymns contained in the First Edition only.

S. G. HATHERLY.

Greek Church, Bristol, June 11th (23rd), 1882.

NOTE. That the rule whereby one accidental sharp, flat, or natural is made to affect the whole measure, or, if occurring on the last note, the first note of the next measure, is not observed by the Greek tunes in this volume. Each note requiring to be accidentally altered has its own character given. In all the other tunes the rule is understood to apply.

INTRODUCTION.

As a general rule, the first poetical attempts of the Eastern, like those of the Western, Church, were in classical measures. But as classical Greek died out from being a spoken language,—as new trains of thought were familiarized,—as new words were coined,—a versification became valueless, which was attached with no living bonds to the new energy, to the onward movement. Dean Trench has admirably expressed this truth in the introduction to his 'Sacred Latin Poetry,' and showed how the 'new wine must be put into new bottles.' Ecclesiastical terms *must* be used, which rebel against classical metre: in Greek, no less than in Latin, five words in eight would be shut out of the principal classical rhythms. Now, the Gospel was preached to the poor. Church hymns must be the life-expression of all hearts. The Church was forced to make a way for saying in poetry what her message bade her say.*

S. Gregory Nazianzen, the first Greek Church poet, used only the ordinary classical measures. S. Sophronius of Jerusalem employed (and in their way not unhappily), Anacreontics: and his hymns on various festivals have

* As an illustration of this remark, it is worth while noticing how very few examples of Hexameters occur in the New Testament. I believe that the following are all that are *tolerable*; that is, that can so be scanned without one or two false quantities:—

- S. Luke xxi. 18. Θρίξ ἐκ τῆς κεφαλῆς ὑμῶν οὐ μὴ ἀπόληται.
 S. John xiii. 5. Βάλλει ὄδωρ εἰς τὸν νικητήρα, καὶ ἤρξατο νίπτειν.
 S. John xiii. 16. Οὐκ ἔστι(ν) δούλος μελῶν τοῦ κυρίου αὐτοῦ.
 S. John xvii. 20. Καὶ περὶ τῶν πιστευόντων διὰ τοῦ λόγου αὐτῶν.
 Titus iii. 2. Μὴδένα βλασφημεῖν, ἀμάχους εἶναι, ἐπεικεῖς.
 Hebrews xii. 13. Καὶ τροχίως ὁρθὰς ποιήσατε τοῖς ποσὶν ὑμῶν.

There are some which are very near an hexameter: as S. Matt. xxiii. 6—

Καὶ τὰς πρωτοκαθεδρίας ἐν ταῖς συναγωγαῖς.

A tolerable pentameter occurs in Rom. vi. 13—

Καὶ τὰ μέλη ὑμῶν ὅπλα δικαιοσύνης·

and a remarkable iambic in the LORD'S Prayer—

Τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δίδου.

some elegance. But there is a certain degree of dilettante-ism, rather than of earnestness, in these compositions ; and the most airy, tripping, frivolous measure that the Greek Muse possessed, never, by any possibility, could form the ordinary utterance of the Church. The Church compositions of S. Sophronius, though called *ποιήματα*, are in fact mere prose : as those grand prayers on the Epiphany.

How then was the problem to be solved as to the composition of Eastern Church Song? In Latin, somewhat before the time of S. Sophronius, A.D. 630, it was answered by that glorious introduction of rhyme. Why not in Greek also ?

Now, it is no less true in Greek, than in Latin, that there was a tendency to rhyme from the very beginning. Open Homer : look for *caudate* rhymes :—

Νημερτῆς τε καὶ Ἀψευδῆς καὶ Καλλιάνασσα·
Ενθαδ' ἔην Κλυμένη, Ἰάνειρα καὶ Ἰφιάνασσα.

Il. xviii. 46.

*Αστεος αἰθομένοιο· θεῶν δὲ Fe μῆνις ἀνῆκεν·
Πᾶσι δὲ θῆκε πόνον, πολλοῖσι δὲ κήδε' ἐφήκεν·
*Ὡς Ἀχιλεὺς Τρῶεσσι πόνον καὶ κήδεα θῆκεν.

Il. xxi. 523.

Οὐ μὲν γὰρ μεῖζον κλέος ἀνέρος, ὄφρα κὲν ἦσιν
*Ἢ ὅτι ποσσὶν τε ῥέξει καὶ χερσὶ Feῆσιν.

Odyss. viii. 147.

Leonines are still more common. The reader's attention is particularly requested to those that follow :—

- Il. ii. 220. *Εχθιστος δ' Ἀχιλῆϊ μάλιστ' ἦν, ἡδ' Ὀδυσῆϊ.
475. *Ρεῖα διακρίνωσιν, ἐπεὶ κε νομῶ μιγέωσιν.
484. *Εσπετε νῦν μοι, Μοῦσαι, Ὀλύμπια δώματ' ἔχουσαι.
iii. 84. *Ὡς ἔφαθ'· οἳ δ' ἔσχοντο μάχης, ἀνέω τ' ἐγένοντο.
v. 529. *ὦ φίλοι, ἀνέρες ἔστε, καὶ ἄλκιμον ἦτορ ἔλεσθε.
vi. 343. Τὸν δ' Ἑλένη μύθοισι προσῆνυδα μελιχίοισι.
xiv. 371. *Ασπίδας, ὅσσαι ἄρισται ἐνὶ στρατῷ ἡδὲ μέγισται.

[* Some copies of Homer for Ἰάνειρα καὶ Ἰφιάνασσα read Ἰάνειρα τε καὶ Ἰάνασσα.]

Od. i. 40. Ἐκ γὰρ Ὀρέσταιο τίσις ἔσσεται Ἀτρεΐδαο.

397. Αὐτὰρ ἐγὼ Φοῖκοιο Φᾶναξ ἔσομ' ἡμετέροιο.

iv. 121. Ἐκ δ' Ἑλένη θαλάμοιο θυώδεος ὑψορόφοιο.

And I might mark multitudes more : but these are enough by way of example. The question then occurs at once, Why did not the new life, instilled into the Greek as well as into the Latin language by Christianity, seize the grand capability of RHYME in the one case as well as in the other ? How stately it would have been in anapæstics ! how sweet in trochaics ! Why was it neglected ?

For this reason : the reader must remember that HARDLY ONE OF THE RHYMES I HAVE BEEN POINTING OUT IN HOMER WOULD BE RHYMES TO A GREEK EAR. Read them accentually, and you find ἄρισται and μέγισται are no more double rhymes to a Greek than *gloriously* and *ferociously* are to us : μοῦσαι and ἔχουσαι, no more than *glory* and *victory*. Accent, in the decline of the language, was trampling down quantity. Now accent is not favourable to such rhymes, though many poems have been thus composed in the newer Greek :

Εὔρον φίλον κοματάκη

Καθ' ὅπερ τετραγωνάκη.

But it was not sufficiently removed from every-day life,—was too familiar,—had too little dignity. There was an innate vulgarity about it which rendered it impossible to the Church.

Now, let it be observed, accentuation even in Latin was not without its difficulty. In the new style, dissyllables, whatever their real quantity, were always read—and so we read them now—as trochees. Férox, vélox, scéptrum. Hence a verse in the early metrical hymns, such as—

‘Castos fides somnos juvat,’

a dimeter iambic, would have been read in mediæval times, Cástos fides sómnos júvat, and so have virtually become a dimeter trochaic.

Popular poetry soon devised its own metre, *political verse*, as it was called, because used for every-day domestic matters. This was none other than a favourite metre of Aristophanes, *iambic tetrameter catalectic*,—our own ballad rhythm :—

‘A Captain bold of Halifax, who lived in country quarters.’

And this, sometimes with rhyme, sometimes without, is the favourite Romaic metre to the present day. For example :—

Μὴ διὰ θύρας βαίνειν δὲ λέγω τοὺς κλεπταββάδας
 Χωστούς, ἐγκλείστους, ἔλκοντας θήρια, στελοβάτας,
 Πάντας ὅσοι παρὰ τὰ νόμιμα δρῶσι τὸν βίον,
 Καὶ τῶν μονοτροπούντων δε, πλὴν ἐν ἐρήμῳ τρόποις.

The Church never attempted this sing-song stanza, and preferred falling back on an older form.

From the brief allusions we find to the subject in the New Testament, we should gather that the 'hymns and spiritual songs' of the Apostles were written in metrical prose. Accustomed as many of the early Christians were to the Hebrew Scriptures, this is not unlikely ; and proof seems strong that it was so. Compare these passages :—

Eph. v. 14. Wherefore *he saith* :

Ἐγείρε ὁ καθεύδων,
 Καὶ ἀνάστα ἐκ τῶν νεκρῶν
 Ἐπιφαύσει σοι ὁ Χριστός.

Undoubtedly the fragment of a hymn. Again :—

Apoc. xv. 3.

Μεγάλα καὶ θαυμαστὰ τὰ ἔργα Σου,
 Κύριε ὁ Θεὸς ὁ Παντοκράτωρ
 Δίκαιαι καὶ ἀληθιναὶ αἱ ὁδοὶ Σου,
 Ὁ Βασιλεὺς τῶν ἐθνῶν.

And nearly coeval with these we have the *Gloria in Excelsis*, the *Ter Sanctus*, and the *Joyful Light*. Also the Eastern phase, so to speak, of the *Te Deum* ; the *Καθ' ἐκάστην ἡμέραν*. And to this rhythmical prose the Church now turned.

Then, not to pursue the subject with a detail of which this Introduction will not admit, we find that by the beginning of the eighth century, verse, properly speaking (and that with scarcely an exception), had been discarded for ever from the hymns of the Eastern Church ; those hymns, occupying a space beyond all comparison greater than they do in the Latin, being written in measured prose. And now to explain the system.

The stanza which is to form the model of the succeeding stanzas,—the strophe, in fact,—is called the *Hirmos*,* from its drawing others after it. The stanzas which are to follow it are called *troparia*, from their turning to it.

Let Ps. cxix. 13, be the Hirmos :—

“With my lips have I been telling :
“Of all the judgments of Thy mouth;”†

then verse 15 would be a troparion to it :—

I will talk of Thy commandments :
And have respect unto Thy ways.

So would 17 :—

O do well unto Thy servant ;
That I may live, and keep Thy word ;

and Ps. cii. 16 :—

When the LORD shall build up Sion :
And when His glory shall appear.

Let verse 44 [of Ps. cxix.] be a Hirmos :—

“So shall I alway keep Thy law :
“Yea, for ever and ever;”

and 45 will be a troparion to it :—

And I will walk at liberty :
For I seek Thy commandments.

These troparia are always divided for chanting by commas,—utterly irrespective of the sense. This separation into *commatisms* renders it very difficult to read them without practice. Take an example, with the corresponding effect in English :—

ᾠδὴ α'. Ἦχος δ'. Ὁ Εἰρμός.

“Θαλάσσης, τὸ ἐρυθραῖον πέλαγος, ἀβρόχοις ἔχνεσιν, ὁ παλαιὸς πεζεύσας
“Ἰσραὴλ, σταυροτύποις Μωσέως χερσὶ, τοῦ Ἀμαλὴκ τὴν δύναμιν, ἐν τῇ ἐρήμῳ
“ἐτροπώσατο.”‡

“Israel in ancient times passing on foot with, unbedewed steps the Red Gulf, of the sea, turned
“to flight by, the cross-typifying arms, of Moses the might of Amalek, in the wilderness.”§

[* This word is more correctly spelt *Heirmos*, but the form in the text better represents its sound, which has no likeness to the English word *Heir*.]

[† By a strange oversight, this Hirmos and the first Troparion which follows it occupied each the place of the other in previous editions.]

[‡ From the ‘Canon of the Resurrection’ for Sunday of the fourth Tone, by *S. John Damascene*. Hirmoi are always technically denoted by inverted double commas, as above.]

[§ The *commatisms* of the original are scarcely so nonsensical as this. They are more nearly reproduced by the following :—
“Israel in ancient times passing on foot, with unbedewed steps, the Red Gulf, of the sea, by the cross-typifying arms of
“Moses, the might of Amalek, was turned to flight in the wilderness.”]

The perfection of troparia is in a Canon, of which I shall say more presently. I need not trouble the reader with the minute distinction between *troparia* and *stichera*; as a *troparion* follows a *Hirmos*, so a *sticheron* follows an *homoion*, and then becomes a *prosomoion*. There are also *idiomela*,—that is stanzas which are their own models,—and an infinite variety of names expressive of the different kind of troparia.

A collection of any number of troparia, preceded by their Hirmos, sometimes merely quoted by its initial words, sometimes given at length, and with inverted commas, is an *Ode*. Let the Hirmos be as before :—

* With my lips have I," &c,

and the Ode might follow thus :—

Hirmos.

"With my lips have I been telling : of all the judgments of Thy mouth."*

[*Troparia.*]

Let us break their bonds asunder : and cast away their cords from us. †
I am weary of my groaning : and every night I wash my bed. ‡
For he lieth waiting secret : ly as a lion in his den. §
I am poured out like water : and all my bones are out of joint. ||
Glory [to the FATHER, and to the SON : and to the Holy GHOST.]
I will talk of Thy commandments : and have respect unto Thy ways. ¶
Both now, [and ever : and to the ages of the ages. Amene.]

And let this be most carefully observed : an Ode is simply a *Sequence* under somewhat different laws. Just when the system of Greek ecclesiastical poetry was fully developed, S. Notker and the Monks of S. Gall hit out a similar one for the Latin Church : the Sequence or the Prose. It was not copied from the East, for we have S. Notker's own account of the way in which he invented it. It prospered to a certain extent ; that is, it became one, though the least important, branch of Ecclesiastical verses.

Now the perfection of Greek Poetry is attained by the Canons at Lauds, of which I proceed to speak.

A Canon consists of Nine Odes,—each Ode containing any number of troparia from three to beyond twenty. The reason for the number nine is this : that there are nine Scriptural canticles, employed at Lauds, (*εἰς τὸν Ὁρθρον*),

[* Psalms cxviii (cxix). 13 ; † ii. 3 ; ‡ vi. 5 (6) ; § ix. 31 (x. 9) ; || xxi. 13 (xxii. 14) ; ¶ cxviii (cxix). 15. It may be as well to state that this model Ode is entirely Dr. Neale's compilation.]

on the model of which those in every Canon are formed. The first, that of Moses after the passage of the Red Sea [Exodus xv. 1—19]; the second, that of Moses in Deuteronomy xxxii. [1—43]; the third, that of Hannah [1 Kings, in English 1 Samuel ii. 1—10]; the fourth, that of Habakkuk [iii. 2—19]; the fifth, that of Isaiah xxvi. 9—20; the sixth, that of Jonah [ii. 2—9]; the seventh, that of the Three Children, verses 3—34 of our 'Song' in the Bible Version; the eighth, *Benedicite*; the ninth, *Magnificat* and *Benedictus*.

From this arrangement two consequences follow. The first, that, as the Second Canticle is never recited except in Lent, the Canons never have any second Ode. The second, that there is generally some reference, either direct or indirect, in each Ode, to the Canticle of the same number: in the first Ode, *e.g.*, to the Song of Moses at the Red Sea; in the third to that of Hannah. This gives rise, on the one hand, to a marvellous amount of ingenuity, in tracing the most far-fetched connexions; in discovering the most remote types;—it brings out into the clearest light the wonderful analogies which underlie the surface of Scripture narration, and so far imbues each Ode with a depth of Scriptural meaning which it could scarcely otherwise reach. On the other, it has a stiffening and cramping effect; and sometimes, especially to the uninitiated, has somewhat of a ludicrous tendency. It would be curious to sum up the variety of objects of which, in a thousand *Sixth Odes*, we find Jonah's Whale a type. On the whole, this custom has about the same disadvantages and advantages which Warton points out as resulting from the four rhymes of a Spenserian stanza: the advantages,—picturesqueness, ingenuity, discovery of new beauties; the disadvantages,—art not concealed by art, tautology, imparity of similitudes, a caricature of typology, painful and affected elaboration.

The Hirmos on which each Ode is based, is sometimes quoted at length at the commencement, in which case it is always distinguished by inverted commas; or the first few words are merely cited as a note to the singer, for whose benefit the Tone is also given.

The next noticeable matter is that these Odes are usually arranged after an acrostich, itself commonly in verse: sometimes alphabetical. The latter device

was probably borrowed from the Psalms ; as for example the 25, 112, and 119.

The arrangement is not to be considered as a useless formality or *pretty-ism* : it was of the greatest importance, when so many Canons had to be remembered by heart. We know to what curious devices the Western Church, in matters connected with the Calendar, had recourse as a *Memoria Technica* ; and not a few of her short hymns were alphabetical, either by verses or by lines ; I know no instance of any other kind of acrostich. Besides the line which forms the initials of Greek Canons, the name of the composer likewise finds a frequent place. And it is worth noticing that, whereas the authors of the world-famous hymns of the West, with a few exceptions (such as the *Vexilla Regis*, the *Dies Irae*, the *Veni Sancte Spiritus*), are unknown, the case in the East is reversed. The acrostich may, or may not, run through the Theotokia, of which I now proceed to speak.

Each Ode is ended by a troparion, dedicated to the celebration of S. Mary, and thence named *Theotokion*. Sometimes there is another, which commemorates her at the Cross ; and then it is a *Stauro-theotokion*. In long Canons, a stanza, sometimes intercalated at the end of the third or sixth Odes, is called a *Cathisma*, because the congregation are then allowed to sit. There is also the *Oikos*, literally the *House*,—which is the exact Italian *Stanza*,—about the length of three ordinary troparia. The *Catavasia* is a troparion in which both choirs come down together, and stand in the middle of the Church, singing it in common.

The acrostichs are usually in iambics,—sometimes none of the best : *e.g.*—

Ἐκπλήττομαί σου τοὺς λόγους Ζαχαρία

on the feast of S. Zacharias* the Prophet :—and generally bringing in some paronomasia on the Saint's names ; as—

Φερώνυμόν σε τοῦ Θεοῦ δῶρον σέβω

on that of S. [Theodorus†] ; or again [on that of S. Tryphonus‡] :—

Τρυφῆς μεθέξειν ἀξιώσόν με, Τρύφων

and of S. Clement § [of Ancyra] :—

Μέλπω τὸ κλῆμα τῆς νοητῆς ἀμπέλου.

* February 8th. † Also on February 8th. Previous editions gave the name of S. Dorotheus (commemorated on June , but his acrostich, though containing the paronomasion, is very different to the above. ‡ February 1st. § January 23rd.]

But there are examples of acrostichs which take the form of an hexameter, as—

Εἰκάδι οὐρανοῦ εἰς ξενίην Ξένῃ ἦλθε τετάρτῃ*†

Τὸν πανάριστον ἐν ἀσκηταῖς Μακάριον κυδάινω†

and— Τιμόθεον τὸν Ἀπόστολον, ἄσμασι τοῖς δε γεραίρω‡

and— Τὸν θεορήμονα Γρηγόριον τὸν αἰοίδιμον ἄδω.§

I shall more than once have occasion to observe that, while the earlier Odes, which treat of such subjects as the Resurrection, Ascension, Nativity, are magnificent specimens of religious poetry, the later ones, composed in commemoration of martyrs, of whom nothing but the fact of their martyrdom is known, are often grievously dull and heavy. Herein the Eastern Church would have done well: to have had, for such as these, a Canon of the Common of Martyrs, instead of celebrating each differently; if the tautology which composes such Odes can indeed be called *different*. ||

I said, some short time since, that the Greek Ode and the Latin Notkerian Sequence were essentially the same. This being so, it is to introduce confusion into the very axioms of hymnology to call that kind of Sequence, as Mone does, by the name of Troparion. The Troparion does not answer to the Sequence, but to each stanza of the Sequence. The differences between Odes and Sequences may be briefly summed up as follows:—

1. The *Hirmos* in the former has a number of Troparia following it and based on it, whereas in the latter the *Troparia* run in couples; that is, one *Hirmos* has one follower, or *Troparion*, and there an end; then, another follows another, and so on. There are sometimes triplets, but these are not common.

2. The *Hirmos* in Greek Odes is always an already existing Troparion; whereas, in Latin, the writer generally composed that as much as any other part of the Sequence. But in certain Sequences this was not always the case. Godeschalkus sometimes took a verse from the Psalms.

[* This is not an acrostich, but a Stichos from the Canon for S. Xenis, January 24th.]

[† Acrostichs on S. Macarius, January 19th; ‡ S. Timothy the Apostle, January 22nd; and § S. Gregory Nazianzen, January 25th.]

[|| This criticism of the acts of his ecclesiastical superiors the present editor is precluded by his position as Archpriest of the Patriarchal throne of Constantinople from endorsing. An external friend has, of course, more liberty.]

3. Sometimes, indeed, a whole Sequence was made *super* some other Sequence, and then it became a vast Troparion, the different verses taking the place of the *commatims* in Greek Odes. In the February number of *The Ecclesiologist* for 1859, is given a list of Hirmos-Sequences, from the Brander MS. of S. Gall. But even in these cases, it is better not to call them Troparia, as they have so little real resemblance to Greek stanzas of that kind: I had rather see them called Homoia.

4. The rhythm in the Greek is far more exact. Not only the syllabic arrangement, but the accentuation is the same; whereas in Latin, the accentuation is often *counter*; that is, an iambic dimeter in the Hirmos is answered by a trochaic dimeter in the Troparion. For example, if the Hirmos were:—

“The LORD is great in Sion:

“And high above all people;”

the requirements of a Sequence would be satisfied with the Troparion:—

Look upon my misery:

And forgive me all my sins.

Such a licence would not for one moment be allowed in the Greek.

I next have to speak of the books in which Greek Hymnology is to be found. They consist principally of sixteen volumes.

a. Twelve of the *Menæa*:—which would answer, in Western Ritual, to the Breviary, minus the ferial offices. But, whereas in the West, the only human compositions of the Breviary are the lections from the sermons of the Fathers, the hymns, and a few responses—the body of the Eastern Breviary is ecclesiastical poetry: poetry not, strictly speaking, written in verse, but in measured prose. This is the staple of those three thousand pages—under whatever name the stanzas may be presented—forming Canons and Odes; as, Troparia, Idiomela, Stichera, Stichoi, Contakia, Cathismata, Theotokia, Triodia, Staurotheotokia, Catavasie,—or whatever else. Nine-tenths of the Eastern Service-book is poetry.

b. The *Paracletike*, or *Great Octoechus*: in eight parts. This contains the Ferial Office for eight weeks. Each week has on Sunday:—

A Canon of the Trinity. A Canon of the Resurrection. A Canon of the Cross and Resurrection. A Canon of the Mother of GOD.*

[*In Greek—of the Theotokos.]

On Monday :— A Canon of Penitence. A Canon of the Angels.
 On Tuesday :— A Canon of Penitence. A Canon of the Forerunner.
 On Wednesday :— A Canon of the Cross. A Canon of the Mother of GOD.*
 On Thursday :— A Canon of the Apostles. A Canon of S. Nicholas.
 On Friday :— A Canon of the Passion.† A Canon of the Mother of GOD.*
 On Saturday :— A Canon of Prophets and Martyrs.‡ A Canon of the Dead.§

In the first week, the whole of the Canons are sung to the first Tone : in the second, to the second, and so on. The Greek Tones answer to our Gregorian, thus :—

LATIN.				GREEK.	
Tone	I.	-	-	I.	
	II.	-	-	I. Plagal.	
	III.	-	-	II.	
	IV.	-	-	II. Plagal.	
	V.	-	-	III.	
	VI.	-	-	Varyse (heavy).	
	VII.	-	-	IV.	
	VIII.	-	-	IV. Plagal.¶	

The *Paracletike* forms a quarto volume (double columns) of 390 pages : at least half is the work of Joseph of the Studium. The *Octoechus*, sometimes called the *Little Octoechus*,** contains the Sunday services from the *Paracletike* : they are often printed separately.

[* In Greek—of the Theotokos.]

[† This Canon has the same title as the 1st on Wednesday.]

[‡ For the week of the 1st Tone only ; or, of All the Saints, 2nd, 3rd, and 4th, and the 1st-, 2nd-, and 4th-plagal Tones ; or, of Martyrs, Religious, Hierarchs, and the Reposing, Varyse Tone.]

[§ This Canon is more properly—of the Reposing. Once only, the first of sixty-four times, is it called—of the Dead. The necessity for this and the preceding note proves that Dr. Neale consulted the first week's order only.]

[|| Spelt without the final e in previous Editions, which had the effect of throwing the accent on the 1st syllable, instead of its being placed on the second.]

[¶ The order in which the Tones are numbered and used in the Greek differs, however, from the Gregorian, as follows:—

Greek.				Latin.	
Tone	I.	-	-	I.	
	II.	-	-	III.	
	III.	-	-	V.	
	IV.	-	-	VII.	
	I. Plagal	-	-	II.	
	II. „	-	-	IV.	
	Varyse	-	-	VI.	
	IV. Plagal	-	-	VIII.]	

[** This, the older portion of the *Paracletike*, has S. John Damascene as its reputed author. See page 28, *infra*. It contains, however, in addition, poems by other hands.]

c. The *Triodion* : the Lent volume, which commences on the Sunday of the Pharisee and Publican (that before Septuagesima) and goes down to Easter. It is so called, because the leading Canons have, during that period, only three Odes.

d. The *Pentecostarion*,—more properly the *Pentecostarion Charnosynon*,—the Office for Easter-tide. On a moderate computation, these volumes together comprise 5000 closely printed quarto pages, in double columns, of which at least 4000 are poetry.

The thought that, in conclusion, strikes one is this : the marvellous ignorance in which English ecclesiastical scholars are content to remain of this huge treasure of divinity—the gradual completion of nine centuries at least. I may safely calculate that not one out of twenty who peruse these pages will ever have read a Greek '*Canon*' through : yet what a glorious mass of theology do these offices present ! If the following pages tend in any degree to induce the reader to study these books for himself, my labour could hardly have been spent to a better result.

H Y M N S

OF

The Eastern Church,

WITH MUSIC.

EPOCHS OF GREEK ECCLESIASTICAL POETRY.

LIKE that of the Latin, the Poetry of the Greek Church may be divided into Three Epochs :—

1. That of *formation*, while it was gradually throwing off the bondage of classical metres, and inventing and perfecting its various styles ; and this ends about A.D. 726.

2. That of *perfection*, which, as we shall see, nearly coincides with the period of the Iconoclastic Controversy, A.D. 726—820.

3. That of *decadence*, when the effeteness of an effeminate Court, and the dissolution of a decaying Empire, reduced ecclesiastical poetry, by slow degrees, to a stilted bombast, giving great words to little meaning, heaping up epithet on epithet, tricking out commonplaces in diction more and more gorgeous, till sense and simplicity are alike sought in vain. *
A.D. 820—1400.†

FIRST EPOCH.

A.D. 360 - - - - A.D. 726.

IT is not my intention to dwell on the hymn writers of this period, such as S. Gregory Nazianzen and S. Sophronius, because their works have not been employed in the Divine Office, are merely an imitation of classical writers, and, however occasionally pretty, are not the stuff out of which Church-song is made. There is but one writer in this epoch who gives spring-promise of the approaching summer, and that is S. Anatolius.

[* See note † on page 109.]

[† This historical summary, referred to in the following pages, was omitted from the Third Edition. It is here reproduced from the First Edition.]

S. Anatolius.

† 458.

THE first poet who emancipated himself from the tyranny of the old laws—hence to be compared to Venantius Fortunatus in the West—and who boldly struck out the new path of harmonious prose, was S. Anatolius of Constantinople. His commencements were not promising. He had been *apocrisiarius*, or legate, from the arch-heretic Dioscorus, to the Emperor's Court: and at the death of S. Flavian, in consequence of the violence received in the '*Robbers' Meeting*' at Ephesus, A.D. 449, was, by the influence of his Pontiff, raised to the vacant throne of Constantinople. He soon, however, vindicated his orthodoxy: and in the Council of Chalcedon he procured the enactment of the famous 28th Canon, by which, (in spite of all the efforts of Rome,) Constantinople was raised to the second place among Patriarchal Sees. Having governed his Church eight years in peace, he departed to his rest in A.D. 458.* His compositions are not numerous, and are almost all short, but they are usually very spirited.

[* S. ANATOLIUS is commemorated on July 3rd, in company with the holy Martyrs *Hyacinthus*, *Mohius* and *Markus*, *Diomedus*, *Eulampius*, *Asklapiadus*, and *Dolindoukh* or *Golindoukh*. The Russian *Maixyatsozloff* adds to the above—the religious *Alexander*; and the holy *Philip*, metropolitan of Moscow.]

STICHERA FOR A SUNDAY OF THE
FIRST TONE. *

Zoφερῶς τρικυμίας.

I

FIERCE was the wild billow ; † Dark was the night ;
Oars labour'd heavily ; Foam glimmer'd white ;
Trembled the mariners ; ‡ Peril was nigh ;
Then said the GOD of § GOD,— ' Peace ! It is I ! '

2

Ridge of the mountain-wave, Lower thy crest !
Wail of Euroclydon, Be thou at rest !
Sorrow can never be,—Darkness || must fly,—
Where saith the Light of § Light,— ' Peace ! It is I ! '

3

JESU, Deliverer ! Come Thou to me :
Soothe Thou my voyaging Over Life's sea !
Thou, when the storm of death Roars, sweeping by,
Whisper, O Truth of § Truth ! — ' Peace ! It is I ! '

[* These Stichera are not in use in the Church Service. They are probably taken by Dr. Neale from the work of some German antiquarian. Sundays of the First Tone are the 1st after Easter, and the 2nd, 10th, 18th, and every eighth following Sunday after Pentecost until the Sunday next before Easter.]

[† Exceptional rhythm, requiring the notes to be divided thus : Fierce *was* *the* wild *billow*.]



[Readings in First Edition :— ‡ Mariners trembled. || Peril can none be,—Sorrow.]

[§ ' Of ' is here used derivatively, not possessively, in the sense of 'from,' as in the Niceno-Constantinopolitan Creed :—

Φῶς ἐκ Φωτὸς, Θεὸν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ.]

No. 1.

*Specially Composed.
In the Hypo-Mixo-Lydian Mode.*



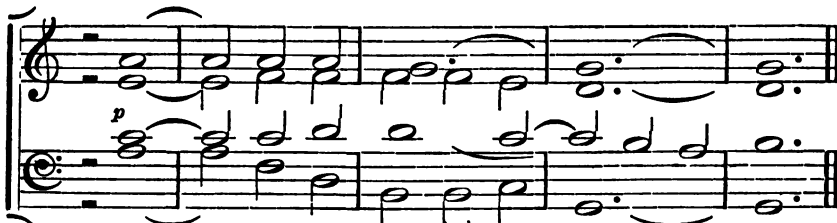
Fierce the wild bil - low was; * Dark was the night;



Oars la - bour'd hea - vi - ly; Foam glim-mer'd white; Trem - bled the



ma - ri - ners; Pe - ril was nigh; Then said the God of God,—



<i>Soprani.</i>	Peace!	It	is	I!
<i>Alti.</i>	Peace!	It	is	I,	it	is	I!	.
<i>Tenori.</i>	Peace!	It	is	I,	.	.	it	is
<i>Bassi.</i>	Peace!	It	is	I,	it	is	I!	.

* The syllables of this first line are here transposed to suit the normal rhythm of the musical strain, to which the first line of stanzas 2 and 3 conform. For modified notation to suit the original words, see note † on previous page.

EVENING HYMN.

This little Hymn, which, I believe, is not used in the public Service of the Church,* is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of our present author. It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's Evening Hymn is to the villages of our own land; and its melody is singularly plaintive and soothing.

Τὴν ἡμέραν διελθών.

I

THE day is past and over ;
All thanks, O LORD, to Thee !
I pray Thee, that offenceless †
The hours of dark may be.
O JESU ! keep me in Thy sight,
And save me through the coming night !

2

The joys of day are over :
I lift my heart to Thee ;
And call on Thee, that sinless ‡
The hours of sin § may be.
O JESU ! make their darkness light,
And save me through the coming night !

3

The toils of day are over :
I raise the hymn to Thee :
And ask that free from peril
The hours of fear § may be.

O JESU ! keep me in Thy sight,
And guard me through the coming
night !

4

Lighten mine eyes, O SAVIOUR,
Or sleep in death shall I ;
And he, my wakeful tempter,
Triumphant shall cry :
'He could not make their darkness
light,
'Nor guard them through the hours of
night !'

5

Be Thou my soul's preserver,
O GOD ! for Thou dost know
How many are the perils
Through which I have to go :
Lover-of-men ! O hear my call,
And guard and save me from them all !

[*This is a mistake : the Hymn is to be found in the Great After-supper Service, (in Slavonian, Great After-vespers,) and occurs in two widely separated portions, the first of which (stanzas 1, 2, and 3,) follows immediately after the well-known Stichoi of the Emmanuel Ode—'For God is with us.' The accomplished Mrs. Charles, authoress of 'Chronicles of the Schonberg Cotta family,' in her *Voice of Christian Life in Song*, (Nisbet & Co.) translates from Dr. Daniel's 'Thesaurus Hymnologicus' the same five stanzas chosen by Dr. Neale, omitting the sixth or *Theotokion* ; and the probability is that Dr. Neale, who knew not the great importance of the Hymn in the public service of the Church, also owes his acquaintance therewith to his German contemporary, to whom, elsewhere, he mentions his literary obligation. From the following prose translation it will be seen how much more literal were the readings in the First Edition given in the note below.

The day is gone through, I Thank Thee, O LORD : that the evening with the night may be sinless, I beseech—Grant to me, Saviour, and save me.

The day is gone by, I Glorify Thee, O MASTER : that the evening with the night may be offenceless, I beseech, &c.

The day has passed over, I Hymn Thee, O HOLY : that the evening with the night may be plotless, I beseech, &c.

* * * * *
Lighten mine eyes, O CHRIST the God, lest I sleep in death : lest mine enemy say—I have prevailed against him.

Be the Defender of my soul, O God, for I pass through the midst of snares : deliver me from them, and save me, O Good, as Lover-of-men.

* * * * *

[Readings in First Edition :—† I pray Thee now, that sinless. ‡ And ask Thee, that offenceless. § The hours of dark.]

No. 2.

From 'Our Own Fireside,'*
In Double Counterpoint.

The day is past and o - ver; All thanks, O

Lord, to Thee! I pray Thee, that of - fence - less The

hours of dark may be. O Je - su! keep me in Thy

sight, And save me through the co - ming night!

* Diligent enquiry in the Levant failed to discover the melody which Dr. Neale in the preliminary note on the previous page describes as 'singularly plaintive and soothing.' But the editor was flattered at finding the above tune in use, without any effort or previous knowledge of his own, to a Greek metrical paraphrase of the first three stanzas of the present hymn. It is contained in a work edited by Mr. A. Vitzentini, entitled *Sylloge Chorikon Asmaton*, published at Chalce (or Halki) near Constantinople.

† The attention of Alto singers is directed to the doubled length of the sixth syllable in the fifth line, to compensate for which, the fourth, fifth, and seventh syllables are each of half length only.

STICHERA AT VESPERS •

[FOR] S. STEPHEN'S DAY.

[DECEMBER 27TH.]

Τῷ Βασιλεῖ καὶ Δεσπότῃ.

I

THE LORD and King of all things
 But yesterday † was born :
 And Stephen's glorious off'ring
 His birthtide shall adorn.
 No pearls of orient splendour,
 No jewels can he show ;
 But with his own true heart's-blood
 His shining vestments glow.

2

Come, ye that love the Martyrs,
 And pluck the flow'rs of song,
 And weave them in a garland
 For this our suppliant throng :
 And cry,—O thou that shinest
 In grace's brightest ray,
 CHRIST'S valiant Protomartyr,
 For peace and favour pray !

3

Thou first of all Confessors,
 Thou of all Deacons ‡ crown,
 Of every following athlete
 The glory and renown :
 Make supplication, standing
 Before CHRIST'S Royal Throne,
 That He would give the kingdom,
 And for our sins atone !

[* There are two sets of Stichera in the ordinary Vesper service : the first, or Stichera proper, occurring with the permanent lection of the Psalms—140, 141, 129, and 116 (in English version 141, 142, 130, and 117) ; the second set, or Aposticha, occurring towards the end of the service, blended with detached verses or Stichoi. The above Hymn comprises two Stichera : the first two stanzas forming that between the *Glory* and *Both now* of the first set ; the third stanza occupying a similar position in the second set.]

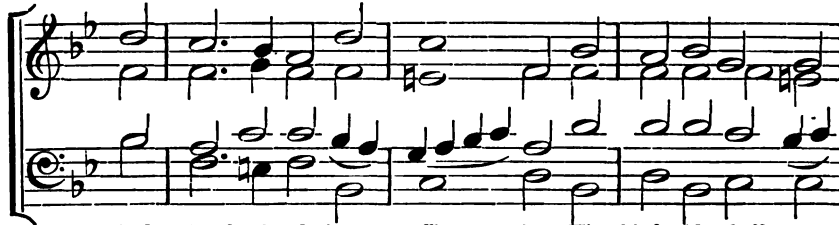
[† The Vespers of Dec. 27th occurring on the evening of the 26th, (see note * on page 14,) permits of the word 'yesterday' being used with reference to Christmas Day.]

[Reading in First Edition :— ‡ Of all the Deacons.]

No. 3.

From his 'Hundred Tunes.'

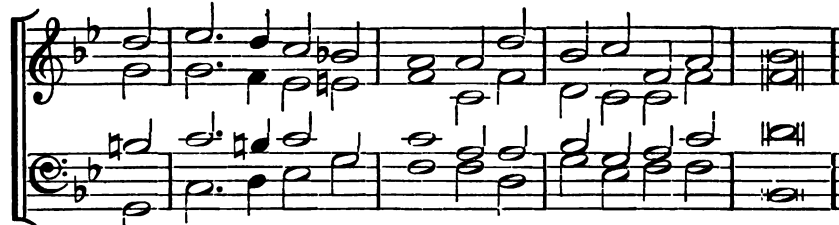
The Lord and King of all things But yes - ter - day was born :



And Stephen's glorious off - ring His birth-tide shall a -



dorn. No pearls of o - rient splen-dour, No jew-els can he show ;



But with his own true heart's-blood His shi-ning vest-ments glow.



SECOND EPOCH.

A.D. 726 - - - - - A.D. 820.

THE second period of Greek Hymnology is very nearly, as I said,* coincident with the Iconoclastic controversy. Its first writer, indeed, died shortly after the commencement of that stormy age, and took no share in its Councils or sufferings; while the last hymnographer who bore a part in its proceedings, S. Joseph of the Studium, belongs to the decline of his art. With these two exceptions, the ecclesiastical poets of this period were not only thrown into the midst of that great struggle, but, with scarcely one exception, took an active share in it.

A few words on that conflict of one hundred and sixteen years are absolutely necessary, if we would understand the progress and full development of Greek Hymnography. No controversy has been more grossly misapprehended; none, without the key of subsequent events, could have been so difficult to appreciate. Till Calvinism, and its daughter Rationalism, showed the ultimate development of Iconoclast principles, it must have been well nigh impossible to realize the depth of feeling on the side of the Church, or the greatness of the interests attacked by her opponents. We may, perhaps, doubt whether even the Saints of that day fully understood the character of the battle; whether they did not give up ease, honour, possessions, life itself, rather from an intuitive perception that their cause was the cause of the Catholic faith, than from a logical appreciation of the results to which the Image-destroyers were tending. Just as in the early part of the Nestorian controversy, many and many a simple soul must have felt intuitively that the title of *Theotokos* was to be defended, without seeing the full consequences to which its denial

[* In the historical summary, EPOCHS OF GREEK ECCLESIASTICAL POETRY, at page 2, the omission of which from the Third Edition made the above allusion obscure.]

would subsequently lead. The supporters of Icons, by universal consent, numbered amongst their ranks all that was pious and venerable in the Eastern Church. The Iconoclasts seem to have been a legitimate outbreak of that secret creeping Manichæism, which, under the various names of Turlupins, Bogomili, or Good-men, so long devastated CHRIST'S fold.

We must keep the landmarks of the controversy in sight. Commenced by Leo the Isaurian, in A.D. 726, the persecution was carried on by his despicable son, Constantine Copronymus, who also endeavoured to destroy monasticism. The great Council of Constantinople, attended by 338 prelates, in 752, which rejected the use of images, was the culminating success of the Iconoclasts. Lulling at the death of Constantine, the persecution again raged in the latter years of his successor Leo, and was only terminated by the death of that prince, and the succession of Constantine and Irene. The Second Council of Nicæa, Seventh Œcumenical (A.D. 787), attended by 377 Bishops, seemed to end the heresy ; but it again broke out under the Iconoclast Emperor, Leo the Armenian (813), and after having been carried on under the usurper Michael, and his son Theophilus, ended with the death of the latter in 842. In the Hymnographers of this epoch, it may be noticed that the Second Council of Nicæa forms the culminating point of ecclesiastical poetry. Up to that date there is a vigour and freshness which the twenty-eight years of peace succeeding the Council corrupted, and that rapidly, with the fashionable language of an effete court, and deluged with Byzantine bombast.*

[* See note † on page 109.]

S. Andrew of Crete.

A.D. 660 - - - - - A.D. 732.

ANDREW was born at Damascus, about the year 660, and embraced the monastic life at Jerusalem, from which city he sometimes takes his name. Hence he was sent on ecclesiastical business to Constantinople, where he became a Deacon of the Great Church, and Warden of the Orphanage. His first entrance on public life does no credit to his sanctity. During the reign of Philippicus Bardanes, (711—714) he was raised by that usurper to the Archiepiscopate of Crete ; and shortly afterwards was one of the Pseudo-Synod of Constantinople, held under the Emperor's auspices in A.D. 712, which condemned the Sixth Œcumenical Council, and restored the Monothelite heresy. At a later period, however, he returned to the faith of the Church, and refuted the error into which he had fallen. Seventeen of his Homilies, rather laboured than eloquent, remain to us : that in which he rises highest is, not unnaturally, his sermon on S. Titus, Apostle of Crete. He died in the island of Hierissus, near Mitylene, about the year 732.*

As a poet, his most ambitious composition is the Great Canon ; which, partially used during other days of Lent, is sung right through on the Thursday of Mid-Lent week, called, indeed, from that hymn.† His Triodia in Holy week, and Canon on Mid-Pentecost, are fine ; and he has a great variety of spirited Idiomela scattered through the *Triodion* and *Pentecostarion*.

[* S. ANDREW is commemorated on July 4th, in company with the holy Sacred-martyr *Theodorus*, bishop of Cyrene ; the holy Martyrs *Theodotus* and *Theodota* ; the holy *Donatus*, bishop of Lybia ; and the religious *Mary* or *Martha*, mother of the holy *Symeon* the new Stylite.]

[† This antedate of a week is an oversight of Dr. Neale's, repeated on page 18. In the 'General Introduction' to his HISTORY OF THE HOLY EASTERN CHURCH, (London : Joseph Masters, 1850,) pages 732 and 746, the Dr. correctly states : — 'Fifth Week of the Fast. (xiv.) On the Thursday of this week (which is therefore sometimes called from it) the Great Canon is sung.' It is sung at Daydawn or Lauds. The 'other days of Lent,' on which this Canon is 'partially used,' are the Monday, Tuesday, Wednesday, and Thursday of the First Week, at After-supper or Compline.]

[TROPARIA] FOR GREAT THURSDAY.*

[THURSDAY BEFORE EASTER.]

Τὸ μέγα μυστήριον.

1

OH the myst'ry, passing wonder,
 When, reclining at the board,
 'Eat,' Thou saidst to Thy Disciples,
 'That True Bread with quick'ning
 stor'd :
 'Drink in faith the healing Chalice
 'From a dying GOD outpour'd.'

2

Then the glorious upper chamber
 A celestial tent was made,
 When the bloodless rite was offer'd,
 And the soul's true service paid,
 And the table of the feasters
 As an altar stood display'd.

3

CHRIST is now our mighty Pascha,
 Eaten for our mystic bread :
 Take we of His broken Body,
 Drink we of the Blood He shed,
 As a lamb led out to slaughter,
 And for this world offered.†

4

To the Twelve spake Truth eternal,
 To the Branches spake the Vine :
 'Never more from this day forward
 'Shall I taste again this wine,
 'Till I drink it in the kingdom
 'Of My FATHER, and with Mine.'

5

Thou hast stretch'd those hands for
 silver
 That had held th' Immortal Food ;
 With those lips, that late had tasted
 Of the Body and the Blood,
 Thou hast giv'n the kiss, O Judas ;
 Thou hast heard the woe bestow'd.

6

CHRIST to all the world gives banquet
 On that most celestial Meat :
 Him, albe't with lips all earthly,
 Yet with holy hearts we greet :
 Him, the sacrificial Pascha,
 Priest and Victim all complete.

[* This Hymn, entitled in former editions— STICHERA FOR GREAT THURSDAY, consists of the 1st, 2nd, 3rd, 5th, 7th, and 8th Troparia of the third Ode of the Triodion sung in the After-supper (Compline) service of Great Wednesday evening, which forms a part of Thursday's order, according to the Divine formula :— ' And there was evening, and there was morning, the fifth day.' —*Genesis* i. 23.]

[Reading in First Edition :— † Lines 3, 4, 5, 6 of this stanza are arranged as 5, 6, 3, 4.]

No. 4.

*Specially Harmonized
In the Phrygian Mode.*



Oh the myst'ry, pass-ing won - der, When, re-

cli - ning at the board, 'Eat,' Thou saidst to Thy Di-sci - ples,

'That True Bread with quick'-ning stor'd: Drink in faith the

'healing Cha - lice From a dy - ing God out - pour'd.'

* Melody of *Pange lingua*. I may add that I purposely chose this Stanza to suit the melody of S. Thomas's great hymn. [J. M. N.]

TROPARIA FOR PALM SUNDAY.

[SUNDAY NEXT BEFORE EASTER.]

'The following Troparia are from the Tridicon sung at Compline on Palm Sunday : ' which has the same name among the Greeks as among ourselves.'

Ἰησοῦς ὑπὲρ τοῦ κόσμου.

I

JESUS, hastening for the world to suffer,
Enters in, Jerusalem, to thee :
With His Twelve He goeth forth to offer
That free sacrifice He came to be.

2

They that follow Him with true affection
Stand prepar'd to suffer for His Name :
Be we ready then for man's rejection,
For the mock'ry, the reproach, the shame.

3

Now, in sorrow, sorrow finds its healing :
In the form wherein our father fell,
CHRIST appears, those quick'ning Wounds revealing,
Which shall save from sin and death and hell.

4

Now, Judæa, call thy Priesthood nigh thee !
Now for Deicide prepare thy hands !
Lo ! thy Monarch, meek and gentle by thee !
Lo ! the Lamb and Shepherd in thee stands !

5

To thy Monarch, Salem, give glad greeting !
Willingly He hastens to be slain
For the multitude His entrance meeting
With their false Hosanna's ceaseless strain.
'Blest is He That comes,' they cry,
'On the Cross for man to die !'

[* Vls : the 5th and 6th Troparia of the first Ode ; the 4th of the second Ode ; and the 6th and 7th of the third Ode.
Though properly a part of Monday's order, Sunday night services naturally carry with them the echo of the day just past.]
[† It is called *Ἀγρινία τῶν Παλμῶν*, or Sunday of the Palms, and not, as in English—'The Sunday next before Easter.')

No. 5.

Specially Composed.

Je-sus haste-ning for the world to suf-fer, En-ters in, Je-

ru - sa - lem, to thee: With His Twelve He go - eth forth to

of - fer That free sa - cri - fice He came to be.

After last stanza.

'Blest is He that comes, they cry, 'On the Cross for man to die.'

THE GREAT CANON, CALLED ALSO THE KING OF CANONS.

It would be unpardonable not to give a portion of that which the Greeks regard as the King of Canons—the Great Canon of the Mid-Lent week.* It is a collection of Scriptural examples, turned to the purpose of penitential Confession. It is impossible to deny the beauty of many stanzas, and the ingenuity of some tropological applications. But the immense length of the Canon, for it exceeds three hundred stanzas, and its necessary tautology, must render it wearisome, unless devotionally used under the peculiar circumstances for which it is appointed. The following is a part of the earlier portion.†

Πόθεν ἄρξομαι θρηνεῖν ;

1

WHENCE shall my tears begin ?
What first-fruits shall I bear
Of earnest sorrow for my sin ?
Or how my woes declare ?
O Thou ! the Merciful and Gracious One !
Forgive the foul transgressions I have done.

2

With Adam I have vied,
Yea, pass'd him, in my fall ;
And I am naked now, by pride
And lust made bare of all ;
Of Thee, O God, and that Celestial Band,
And all the glory of the Promis'd Land.

3

No earthly Eve beguil'd
My body into sin :
A spiritual temptress smil'd,
Concupiscence within :
Unbridled passion grasp'd th' unhallow'd sweet:
Most bitter—ever bitter—was the meat.

4

If Adam's righteous doom,
Because he dar'd transgress
Thy one decree, lost Eden's bloom
And Eden's loveliness :
What recompense, O LORD, must I expect,
Who all my life Thy quick'ning laws neglect ?

5

By mine own act, like Cain,
A murd'rer was I made :
By mine own act my soul was slain,
When Thou wast disobey'd :
And lusts each day are quicken'd, warring still
Against Thy grace ‡ with many a § deed of ill.

6

Thou formedst me of clay,
O Heav'nly Potter ! Thou
In fleshly vesture didst array,
With life and breath endow.
Thou Who didst make, didst ransom, and dost know,
To Thy repentant creature pity show !

7

My guilt for vengeance cries ;
But yet Thou pard'nest all,
And whom Thou lov'st Thou dost chastise,
And mourn'st for them that fall :
Thou, as a Father, mark'st our tears and pain,
And welcomest the prodigal again.

8

I lie before Thy door,
O turn me not away !
Nor in mine old age give me o'er
To Satan for a prey !
But ere the end of life and term of grace,
Thou Merciful ! my many sins efface !

9

The Priest beheld, and pass'd
The way he had to go :
A careless glance the Levite cast,
And left me to my woe :
But Thou, O JESU, Mary's Son, console,
Draw nigh, and succour me, and make me whole !

10

Thou spotless Lamb divine,
Who takest sins ¶ away,
Remove, remove, ¶ the load that mine
Upon my conscience lay :
And, of Thy tender mercy, grant Thou me
To find remission of iniquity !

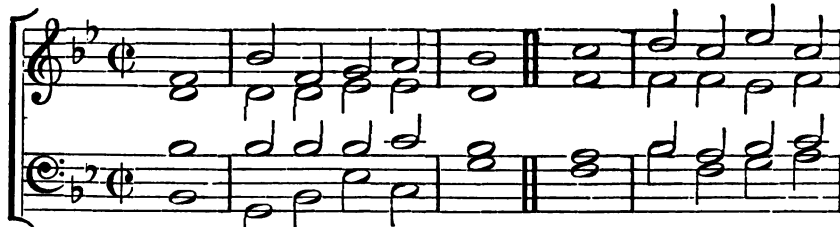
[* See note † on page 13.]

[† Viz : the 1st, 3rd, 5th, 6th, 7th, 10th, 12th, 13th, 15th, and 16th Troparia of the first Ode.]

[Readings in First Edition :— ‡ Against the soul. ¶ Who takest sin. ¶ Remove far off.]

[§ See note † on page 114.]

No. 6.

*Specially Augmented S.M.
From his 'Hundred Tunes.'*

Whence shall my tears be - gin? What first - fruits shall I



bear Of earnest sorrow for my sin? Or how my



woes de - clare? O Thou! the Mer - ci - ful and Gracious



One! For - give the foul transgressions I have done.

STICHERA FOR THE SECOND WEEK OF THE
GREAT FAST.*

[SECOND WEEK IN LENT.]

Οὐ γὰρ βλέπεις τοὺς ταραττοντας.

1

CHRISTIAN ! dost thou *see* them
On the holy ground,
How the troops of Midian
Prowl and prowl around ?
Christian ! up and smite them,
Counting gain but loss :
Smite them by the merit
Of the Holy Cross !

2

Christian ! dost thou *feel* them,
How they work within,
Striving, tempting, luring,
Goading into sin ?
Christian ! never tremble !
Never be down-cast !
Smite them by the virtue
Of the Lenten Fast !

3

Christian ! dost thou *hear* them,
How they speak thee fair ?
'Always fast and vigil ?
'Always watch and prayer ?'
Christian ! say but † boldly :
'While I breathe I pray :'
Peace shall follow battle,
Night shall end in day.

4

'Well I know thy trouble,
'O my servant true ;
'Thou art very weary,—
'I was weary too :
'But that toil shall make thee,
'Some day, all Mine own :
'But the end of sorrow
'Shall be near My Throne.'

[* These Stichera are not in use in the Church service.]

[Reading in First Edition :—† Christian ! answer.]

No. 7.

From 'Old Church Psalmody, App.'

Chris-tian! dost thou see them On the ho - ly ground,

How the troops of Mi - dian Prowl and prowl a - round?

Chris-tian! up and smite them, Coun-ting gain but loss:

Smite them by the me - rit Of the Ho - ly Cross!

S. Germanus.

A.D. 634 - - - - A.D. 734.

S. GERMANUS of Constantinople was born in that city about 634.* His father, Justinian, a patrician, had the ill-fortune to excite the jealousy of the Emperor Constantine Pogonatus, who put him to death, and obliged Germanus to enrol himself among the Clergy of the Great Church. Here he became distinguished for piety and learning, and in process of time was made Bishop of Cyzicus. In this capacity he assisted, with S. Andrew of Crete, in the Synod of Constantinople of which I have just spoken † and no doubt he might be the more favourably disposed to Monothelitism, because he had been so deeply injured by its great opponent, Pogonatus. However, he also, at a late period, expressly condemned that heresy. Translated to the throne of Constantinople in 715, he governed his Patriarchate for some time in tranquility. At the beginning of the attack of Leo the Isaurian on Icons, his letters, in opposition to the Imperial mandate, were the first warnings which the Church received of the impending storm. Refusing to sign the decrees of the Synod which was convoked by that Emperor in A.D. 730, and stripping off his Patriarchal robes, with the words—'It is impossible for me, Sire, to innovate, without the sanction 'of the Œcumenical Council,' he was driven from his See, not, it is said, without blows, and returned to his own house at Platantias, where he thenceforth led a quiet and private life. He died shortly afterwards, aged about one hundred years,* and is regarded by the Greeks as one of their most glorious Confessors.

[*See note on next page.]

[†At page 13.]

The poetical compositions of S. Germanus are few. He has stanzas on S. Symeon Stylites [September 1st], on the Prophet Elias [July 20th], and on the Decollation of S. John Baptist [August 29th]. His most poetical work is perhaps his Canon on the Wonder-working Image in Edessa [August 16th]. But probably the following simpler stanzas, for Sunday in the Week of the First Tone, will better commend themselves to the English reader.

[NOTE. The *Horologion* states that S. GERMANUS died in 740, aged 95, consequently he must have been born eleven years later than Dr. Neale's conjectural date. He is commemorated on May 14th, in company with S. *Epiphanius*, archbishop of Cyprus. To whom the Russian *Maisyatsosloff* adds—the holy *Sabinus*, archbishop, successor of S. *Epiphanius*; and the holy *Polybius*, bishop of Rhinocorura in Egypt, on the border of Palestine, disciple of S. *Epiphanius*.]

[TROPARIA OF THE MAKARISMOI.*]

SUNDAY OF THE FIRST TONE.

Διὰ βρώσεως ἐξήγαγε.]

1

By fruit, the ancient foe's device
 Drave Adam forth from Paradise :
 CHRIST, by the cross of shame and
 pain,
 Brought back the dying Thief again :
 ' When in Thy kingdom, LORD, 'said he,
 ' Thou shalt return, remember me ! '

2

Thy Holy Passion we adore
 And Resurrection evermore :
 With heart and voice to Thee on high,
 As Adam and the Thief we cry :
 ' When in Thy kingdom Thou shalt be
 ' Victor o'er all things, think of me ! '

3

Thou, after three appointed days,
 Thy Body's Temple didst upraise :
 And Adam's children, one and all,
 With Adam, to New Life didst call :
 ' When Thou, 'they cry, ' shalt Victor be
 ' In that Thy kingdom, think of me ! '

4

Early, O CHRIST, to find Thy Tomb,
 The weeping Ointment-bearers come :
 The Angel, cloth'd in white, hath said,
 ' Why seek the LIVING with the dead ?
 ' The Lord of Life hath burst death's
 chain,
 ' Whom here ye mourn † and seek in vain. '

5

Th' Apostles, on Thy Vision bent,
 To that appointed mountain went :
 And there they worship when they see,
 And there the message comes from Thee
 That every race beneath the skies
 They should disciple and baptise.

6

We praise the FATHER, GOD on High,
 The Holy SON we magnify :
 Nor less our praises shall adore
 The Holy GHOST for evermore :
 This grace, Blest TRINITY, we crave ;
 Thy suppliant servants hear and save.

[* Viz: the 1st, 2nd, 4th, 5th, 6th, and 7th. The *Makarismoï* (Matt. v. 3—12) are said on Sundays in place of the Third Antiphon, in the early part of the Liturgy. The following prose translation of the Troparia occurs in the editor's *Office for the Lord's Day*, (London : J. T. Hayes,) pp. 100—102.

By eating, the enemy drove Adam out of Paradise, but by a Cross the Thief entered therein with CHRIST, crying : Remember me when Thou comest in Thy Kingdom.

We worship Thy Passion, and glorify Thy Resurrection; together with Adam and the Thief, with a clear voice we cry aloud to Thee : Remember me, O LORD, when Thou comest in Thy Kingdom.

* * * * *

Thy Temple of the Body, O CHRIST the GOD, Arose the third day from the Grave, raising together with Adam the offspring of Adam, crying : Remember me, when Thou comest in Thy Kingdom.

[Reading in First Edition ;— † Whom here we weep.]

The Ointment-bearers, weeping, coming to Thy Tomb very early, O CHRIST the GOD, found an Angel in white, sitting, crying : Whom seek ye ? CHRIST is Risen : henceforth weep not.

Thine Apostles, O LORD, present with the Saviour upon the mountain where he had appointed them, when they saw Thee, they worshipped, and were then sent forth to teach the nations, and Baptise them.

Let us, together, all Worship the FATHER, and Glorify the SON, and Hymn the All-Holy SPIRIT, crying and saying : All-Holy TRINITY, O save us all.]

No. 8.

From his 'Hundred Tunes.'

By fruit, the an - cient foe's de - vice Drave A - dam

The first system of musical notation for 'No. 8.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written in a simple, hymn-like style with mostly quarter and half notes. The lyrics 'By fruit, the an - cient foe's de - vice Drave A - dam' are written below the staves.

forth from Pa - ra - dise: CHRIST, by the cross of shame and

The second system of musical notation continues the melody from the first system. It consists of two staves in treble and bass clefs, in B-flat major and 4/4 time. The lyrics 'forth from Pa - ra - dise: CHRIST, by the cross of shame and' are written below the staves.

pain, Brought back the dy - ing Thief a - gain: 'When in Thy

The third system of musical notation continues the melody. It consists of two staves in treble and bass clefs, in B-flat major and 4/4 time. The lyrics 'pain, Brought back the dy - ing Thief a - gain: 'When in Thy' are written below the staves.

'King-dom, LORD,' said he, 'Thou shalt re - turn, re - mem-ber me!'

The fourth and final system of musical notation for 'No. 8.' consists of two staves in treble and bass clefs, in B-flat major and 4/4 time. The lyrics ''King-dom, LORD,' said he, 'Thou shalt re - turn, re - mem-ber me!'' are written below the staves.

STICHERA FOR CHRISTMAS-TIDE.*

[CHRISTMAS EVE.]

Μέγα καὶ παράδοξον θαῦμα.

I

A GREAT and mighty wonder !
 A full and holy cure ! †
 The Virgin bears the Infant,
 With Virgin-honour pure !
 The WORD becomes ‡ Incarnate,
 And yet remains on high : §
 And Cherubim sing anthems
 To Shepherds, from the sky.

2

And we with them triumphant
 Repeat the hymn again :
 'To God on high be glory,
 And peace on earth to men !'
 While thus they sing your Monarch,
 Those bright angelic bands,
 Rejoice, ye vales and mountains !
 Ye oceans, clap your hands !

3

Since all He comes to ransom,
 By all be He ador'd,
 The Infant born in Bethl'hem,
 The Saviour and the LORD !
 And idol forms shall perish,
 And error shall decay,
 And CHRIST shall wield His sceptre,
 Our LORD and GOD for aye.

[* Removed from after page 8 for the following reason : The original Greek of this Hymn is in two stanzas, both of which in the *Menaion*, are ascribed to S. GERMANUS. Adjoining stanzas in the same series of Aposticha from which the first is taken are ascribed to S. ANATOLIUS, hence, probably, the mistake of Dr. Neale in the previous editions, where this hymn occurs as the work of that saint. The two stanzas in the Aposticha are in inverse order to that here given ; and in tolerably literal prose, read as follow. See *Office for the Lord's day*, pp. 179 and 177.

HYMN OF GERMANUS.

A great and paradoxical wonder is complete to-day ! A Virgin brings forth, yet with womb incorrupt ; the WORD is incarnate, yet not divided from the FATHER. Angels with Shepherds glorify, and we with them together cry-aloud : Glory to God in the Highest, and on earth peace.

In Heaven all Angels make chorus and exult to-day, and all the creation leaps, because the Saviour LORD is born in Bethlehem ; for all wandering of the idols hath ceased, and CHRIST is King unto the ages.]

[Readings in First Edition : — † The festal makes secure. ‡ The WORD is made.]

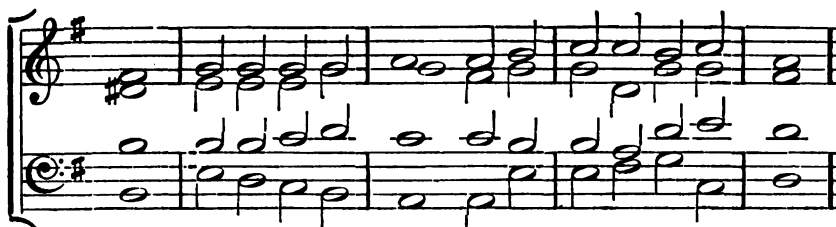
§ Compare S. Thomas :— Verbum supernum prodiens, Nec Patris linguens dexteram. [J.M.N.]

No. 9.

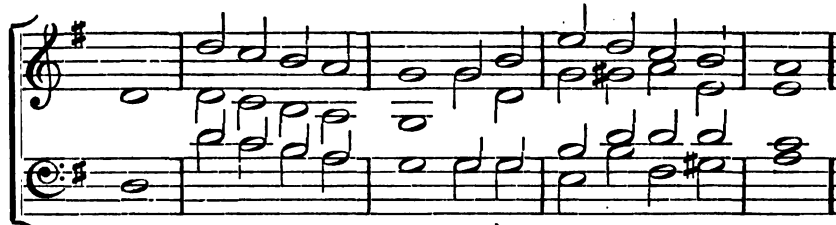
From 'Our Own Fireside.'



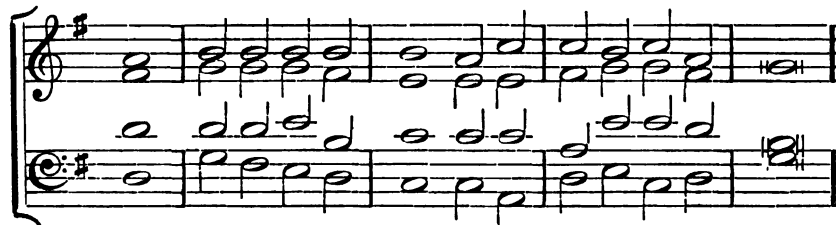
A great and mighty won - der The fes - tal makes se - cure: *



The Vir - gin bears the In - fant With Vir - gin ho - nour pure.



The Word is made In - car - nate, And yet re - mains on high:



And Che - ru - bim sing an - thems To Shep - herds, from the sky.

* The words of the First Edition are here retained, not merely for that they preserve better the sense of the Greek, but because they are the words originally associated with the present tune in 1866.

S. John Damascene.

✠ CIRC. A.D. 780.

S. JOHN DAMASCENE has the double honour of being the last but one of the Fathers of the Eastern Church, and the greatest of her poets. It is surprising, however, how little is known of his life. That he was born of a good family at Damascus,—that he made great progress in philosophy,—that he administered some charge under the Caliph,—that he retired to the monastery of S. Sabbas,* in Palestine,—that he was the most learned and eloquent writer with whom the Iconoclasts had to contend,—that at a comparatively late period of life he was ordained Priest of the Church of Jerusalem,—and that he died after 754, and before 787, seems to comprise all that has reached us of his biography.† His enemies, from an unknown reason, called him *Mansur*: ‡ whether he were the same with John Arklas, also an ecclesiastical poet, is not so certain. §

As a poet, he had a principal share in the Octoechus, of which I have already spoken.¶ His three great canons are those on Easter, the Ascension, and S. Thomas's Sunday, the first and third of which I shall give either wholly or in part. Probably, however, many of the Idiomela and Stichera which are scattered about the office-books under the title of *John* and *John the Hermit*, are his. His eloquent defence of Icons has deservedly procured him the title of *The Doctor of Christian Art*.

[* Spelt with one *δ* in previous editions. It is sometimes, and more phonetically, spelt *Savvas*.]

[† The *Horologion* states that S. JOHN was born in 676, and died in 760, aged 84 years. The Russian *Maisyatsosloff* gives the same date of birth, but prolongs his life twenty years, until 780. He is commemorated on December 4th, in company with the holy Great-martyr *Barbara*; our religious Father *John* the Wonderworker, bishop of Polybotus in Phrygia; and the holy *Juliana*, *Christodoulos*, and *Christodula*, who perished by the sword.]

[‡ 'To Mansur, of evil name, and Saracen in heart, Anathema. Anathema to Mansur the image-worshipper and writer of falsehoods. Anathema to Mansur who belied CHRIST, and plotted against his Sovereign. To Mansur the teacher of impiety, and perverter of the sacred Scripture, Anathema.' *Concluding words of the Definition of the Pseudo-council of Constantinople*, A.D. 754, alluded to by Dr. Neale at page 12. 'And lastly, JOHN, who by them has been contemptuously styled MANSUR: he, emulating the Evangelist Matthew, left all, and followed CHRIST, counting the reproach of CHRIST 'greater riches than the treasures of Arabia, and choosing rather to suffer affliction with the people of God than to enjoy 'the pleasures of sin for a season.' *From the REFUTATION, by the Holy and Great Seventh Ecumenical Council, held at Nicaea in 787, of the above Definition.*—Mendham, *Seventh General Council*, pages 427-8.] He was called *Ibn-Mansur*, from the name of his father.—Assemani, *Bib. Orient.* ii. 97. R. F. L.

[§ It is commonly believed, being sufficiently proveable, that he is the same.]

[¶ Towards the close of the INTRODUCTION.]

CANON FOR EASTER DAY,
CALLED THE GOLDEN CANON, OR, THE QUEEN OF CANONS.

The circumstances under which the Canon is sung* are thus eloquently described by a modern writer. The scene is at Athens.

As midnight approached, the Archbishop with his priests, accompanied by the King and Queen, left the Church, and stationed themselves on the platform, which was raised considerably from the ground, so that they were distinctly seen by the people. Every one now remained in breathless expectation, holding their unlighted tapers in readiness when the glad moment should arrive, while the priests still continued murmuring their melancholy chant in a low half-whisper. Suddenly a single report of a cannon announced that twelve o'clock had struck, and that Easter day had begun; then the old Archbishop elevating the cross, exclaimed in a loud exulting tone, '*Christos anesti!* CHRIST is risen!' and instantly every single individual of all that host took up the cry, and the vast multitude broke through and dispelled for ever the intense and mournful silence which they had maintained so long, with one spontaneous shout of indescribable joy and triumph, 'CHRIST is risen! CHRIST is risen!' At the same moment, the oppressive darkness was succeeded by a blaze of light from thousands of tapers, which, communicating one from another, seemed to send streams of fire in all directions, rendering the minutest objects distinctly visible, and casting the most vivid glow on the expressive faces full of exultation, of the rejoicing crowd; bands of music struck up their gayest strains; the roll of the drum throughout the town, and further on the pealing of the cannon announced far and near these 'glad tidings of great joy;' while from hill and plain, from the sea-shore and the far olive-grove, rocket after rocket ascending to the clear sky, answered back with mute eloquence, that CHRIST is risen indeed, and told of other tongues that were repeating those blessed words, and other hearts that leap for joy; everywhere men clasped each other's hands, and congratulated one another, and embraced with countenances beaming with delight, as though to each one separately some wonderful happiness had been proclaimed;—and so in truth it was;—and all the while, rising above the mingling of many sounds, each one of which was a sound of gladness, the aged priests were distinctly heard chanting forth a glorious old Hymn of Victory in tones so loud and clear, that they seemed to have regained their youth and strength to tell the world how 'CHRIST is risen from the dead, having trampled death beneath 'His feet, and henceforth they that are in the tombs have everlasting life.'

[* The Canon is sung a little later on than the scene here described.]

That which follows [on the next page in Greek,* with its music,] is the 'glorious old Hymn of Victory.'

ODE I. †

'Αναστάσεως ἡμέρα.

1

"'Tis the Day‡ of Resurrection :
 "Earth ! tell it out abroad !
 "The Passover of gladness !
 "The Passover of GOD !

2

"From Death to Life Eternal,
 "From this world § to the sky,
 "Our CHRIST hath brought us over,
 "With hymns of victory." ||

3

Our hearts be pure from evil,
 That we may see aright
 The LORD in rays eternal
 Of Resurrection-Light :

4

And, listening to His accents,
 May hear, so calm and plain,
 His own—*All Hail!*—and hearing,
 May raise the victor strain !

5

Now let the Heav'ns be joyful !
 Let earth her song begin !
 Let the round world keep triumph,
 And all that is therein :

6

Invisible and visible ¶
 Their notes let all things blend,
 For CHRIST the LORD hath risen,
 Our joy that hath no end.

[* And not the present Hymn as stated in former Editions. See closing paragraph and note* on previous page.]

[† This Ode is in three stanzas only, and was so divided by Dr. Neale. It is here subdivided into six to suit the exigencies of the Greek music on the following page. For the appended translation of the several Odes of this 'Golden Canon' see *Office for the Lord's Day*, p. p. 213—217.

"People, let us pride ourselves on the Day of Resurrection.
 "The Pascha of the LORD, the Pascha : for from death to
 "Life, and from earth to Heaven, CHRIST the GOD hath
 "made us pass, singing the Triumphal Hymn." ||

Let us cleanse our senses, and we shall behold CHRIST
 flashing in the unapproachable Light of the Resurrection,

and we shall clearly hear Him saying *Hail* to us, singing
 the Triumphal Hymn.

Let the Heavens, as is worthy, be glad, and let earth
 exult, and let all the world, visible and invisible, keep festival:
 for CHRIST hath Risen, our everlasting Mirth.]

[‡ Extra syllable, requiring a note to be divided thus:— 'Tis the Day.]

[Reading in First Edition :— § From earth unto.]

[|| Stanzas marked with inverted double commas are styled *Hirmoi*.]

[¶ Another extra syllable : but the notes lend themselves readily to the form of the word visible.]

No. 10.

*Specially Harmonized
In the Hypo-Phrygian Mode, transposed.*

Χρὶ - στός ἀ - νέ - στη ἐκ νε - κρών, θα - νά -

The * Day of Re - sur - rec - tion! Earth! tell

τω θά - να - τον πα - τὴ - σας,

it out a - broad!

καὶ τοῖς ἐν τοῖς μνή - μα - σι, ἔω -

The Pass - o - ver of glad -

ἦν χα - ρι - σά - με - νος.

ness! The Pass - o - ver of God!

* The extra syllable 'Tis (which the Greek does not contain) is here omitted to preserve the notation of the strain as needed for all the subsequent stanzas.

ODE III.

Δεῦτε πόμα πίνωμεν.

I

"COME, and let us drink of that New River,
 "Not from barren Rock divinely poured,
 "But the Fount of Life that is for ever
 "From the Sepulchre of CHRIST the LORD."

2

All the world hath bright illumination, —
 Heav'n and Earth and things beneath the earth :
 'Tis the Festival of all Creation :
 CHRIST hath ris'n, Who gave Creation birth.

3

Yesterday with Thee in burial lying,
 Now to-day with Thee aris'n I rise ;
 Yesterday the partner of Thy dying,
 With Thyself upraise me to the skies.

["Come, let us quaff the New Drink, not wondrously
 "produced from barren rock, but the Fountain of incor-
 "ruption which CHRIST hath rained upon us from the grave,
 "in Whom we are established."

Now all-things are filled with Light, Heaven and also
 earth, and the things beneath the earth. Then let all cre-

ation keep the Feast, CHRIST's Rising, in which it is
 established.

Yesterday, O CHRIST, with Thee I was entombed ; to-day,
 with Thee Arising, I arise ; yesterday, with Thee upon the
 Cross I hung : Glorify me, O Saviour, with Thyself in Thy
 Kingdom.]

No. 11.

Specially Composed.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

Come, and let us drink of that New Ri - ver, Not from

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature. The melody in the upper staff continues with various note values, and the lower staff provides accompaniment. The system ends with a double bar line.

bar - ren Rock di - vine - ly pour'd, But the Fount of Life that

The third system of musical notation is the final system on the page, consisting of two staves. It continues the melody and accompaniment from the previous systems. The piece concludes with a final chord in both staves, marked with a double bar line.

is for e - ver From the Se-pul - chre of CHRIST the LORD.

ODE IV.

'Επὶ τῆς θείας φυλακῆς.

I

"STAND on thy watch-tower, | * Habakkuk the seer,
 "And show the | Angel, radiant in his light :
 "'To-day,' saith he, 'Sal- | vation shall appear,
 "'Because the | LORD hath ris'n, as GOD of Might.' "

2

The male that opes the | Virgin's womb is He ;
 The Lamb of | Whom His faithful people eat ;
 Our truer Passover | from † blemish free ;
 Our very | GOD, Whose name is all complete.

3

This yearling Lamb, our | Sacrifice most blest,
 Our glorious | Crown, for all men freely dies :
 Behold our Pascha, ‡ | beauteous from His rest,
 The healing | Sun§ of Righteousness arise.

4

Before the ark, a | type to pass away,
 David of | old time danc'd : we, holier race,
 Seeing the Anti- | type come forth to-day,
 Hail, with a | shout, CHRIST's own Almighty grace.

[" Stand with us upon the sacred watch-tower, O Abba-koum, Speaker-of-God, and point out the Light-bearing Angel thrillingly saying : To-day to the world is Salvation, for CHRIST is Risen, as All-Powerful. "

CHRIST, as a male, hath appeared, opening the Virgin's Womb : but, as our food, He is called a Lamb ; as blameless and without stain He is our Pascha ; and as True God, Perfect is He named.

As a yearling Lamb, our blessed, saving Crown, freely for all is sacrificed, the cleansing Pascha ; and in new beauty from the grave, on us the Sun of Righteousness hath beamed.

The Parent-of-God, David, leaping, danced before the shadowing Ark ; but let us, the Holy people of GOD, seeing the fulfilment of the symbols, devoutly rejoice : for CHRIST is Risen, as All Powerful.]

[* The upright bar marks the close of the recitative portion in each line.]

[† Exceptional rhythm, requiring two notes to be tied together to suit the word *from*.]

[Readings in First Edition :—‡ Our cleansing Pascha. § Behold the Sun.]

No. 12.

Specially Composed.



Stand on thy watch-tower, Ab-ba-koum† the Seer, And show the An-gel,



ra-diant in his light: 'To-day,' saith he, 'Sal - va-tion shall ap-



'pear, Because the Lord hath ris'n as God of Might.'

* The present tune, it will be perceived, is in the form of an Anglican Double-Chant, with the recitative measure of each strain divided into two.

† Had Dr. Neale followed the Greek method of spelling the Prophet's name—*Abba-koum* (phonetically *Avvakom*), it would have been pleasanter for singers generally, avoiding the harsh final syllable—*kuk*.

ODE V.

Ὁρθρίσωμεν ὄρθρου βαθέος.

I

"LET us rise in early morning,
 " And, instead of ointments, bring
 " Hymns of praises to our Master,
 " And His Resurrection sing :
 " We shall see the Sun of Justice
 " Ris'n with healing on His wing."

2

Thy unbounded loving-kindness,
 They that groan'd in Hades' chain,
 Pris'ners, from afar beholding,
 Hasten to the light again ;
 And to that eternal Pascha
 Wove the dance and rais'd the strain.

3

Go ye forth, His Saints, to meet Him !
 Go with lamps in ev'ry hand !
 From the sepulchre He riseth :
 Ready for the Bridegroom stand :
 And the Pascha of salvation
 Hail, with His triumphant band.

[" Let us rise early, in the deep dawn, and, instead of ointment, let us bring a Hymn to the MASTER, and behold CHRIST, the Sun of Righteousness, Arise, with " life to all,"

They who were held in the cords of Hades, seeing Thine immeasurable tenderness-of-heart, hastened to the Light,

O CHRIST, with exultant foot applauding the Eternal Pascha.

Let us, lampbearers, advance to CHRIST, as to a Bridegroom, coming from the Tomb: and let us, with the festive orders, together-celebrate God's saving Pascha.]

No. 31.

From his 'Hundred Tunes.'

Let us rise in ear-ly mor-ning, And, in - stead of

oint-ments, bring Hymns of prai - ses to our Mas - ter,

And His Re - sur - rec - tion sing : We shall see the

Sun of Jus - tice Ris'n with hea - ling on His wing.

ODE VI.

Κατήλθες ἐν τοῖς κατωτάτοις.

I

" INTO the dim earth's lowest parts descending,
 " And bursting by Thy might th' infernal chain
 " That bound the pris'ners, Thou, at three days' ending,
 " As Jonah from the whale, hast ris'n again."

2

Thou brakest not the seal, Thy surety's token,
 Arising from the Tomb, Who left'st in Birth
 The portals of Virginity unbroken,
 Op'ning the gates* of heaven to sons of earth.

3

Thou, Sacrifice ineffable and living,
 Didst to the FATHER by Thyself atone
 As GOD eternal : resurrection giving
 To Adam, gen'ral parent, by Thine own.

[" Thou didst descend into the lowest parts of the earth, and
 " didst shatter the everlasting bars which held men-in-fetters,
 " O CHRIST ; and on the third day, as Jonas from the
 " whale, Thou didst Arise from the grave."

Guarding the seals safely, O CHRIST, Thou didst
 Arise from the grave, Who, in Thy Birth, loosedst not

the keys of the Virgin ; and didst open to us the gates of
 Paradise.

My Saviour, Who, as GOD, didst bring to the FATHER,
 of free-will, Thyself, a Victim living and also unsacrificed,
 in Rising from the grave Thou hast together-raised all the
 race of Adam.]

[Reading in First Edition : — *And op'st the gates.]

No. 14.

*Specially Harmonized.
In the Dorian Mode, transposed.*

Κα - τήλ - θες ἐν τοῖς κα - τω - τά - τοις τῆς γῆς, . καὶ συ .

In - to the 'dim earth's low-est parts . de - scending, And .

νέ - τρι - ψας μο - χλοῦς . . αἰ - ω - νί - σσε, κα - τό - χους

bursting by Thy might th'in- fernal chain .

πε - πε - δη - μέ - νων Χρι - στὲ, καὶ τρι - ῆ - με - ρος, . ὡς ἐκ

That bound . the pris'ners, Thou, . at three day's ending, As

κῆ - ρους 'Ι - ω - νᾶς, . ἐξ - α - νέ - σσης τοῦ τά - φου.

Jo - nah fr. the whale, hast . ris'n . a - gain.

ODE VII.

'Ο παῖδας ἐκ καμίνου.

1

"WHO from the fiery furnace sav'd the Three,
 "Suffers as mortal; that, His Passion o'er,
 "This mortal, triumphing o'er death, might be
 "Vested with immortality once more :
 " He Whom our fathers still confest
 " GOD over all, for ever blest."

2

The women with their ointment seek the Tomb :
 And Whom they mourn'd as dead, with many a tear,
 They worship now, joy dawning on their gloom,
 As Living GOD, as mystic Passover ;
 Then to the LORD's Disciples gave
 The tidings of the vanquish'd grave.

[" He, Who delivered the Children from the furnace, be-
 " coming Man, as mortal suffers, and through sufferings
 " clothes mortality with the dignity of incorruption ; He, the
 " Alone GOD of our Fathers, Blessed and most-Glorious."

The Divine-minded Women, with Ointments, ran after
 Thee : but Whom they sought with tears as mortal, they
 worshipped, hailing the Living GOD : and announced to
 Thy Disciples the mystic Pascha.

3

We keep the festal of the death of Death ;
 Of hell o'erthrown : the first-fruits pure and bright
 Of life eternal ; and with joyous breath
 Praise Him that won the vict'ry by His might :
 Him Whom our fathers still confest
 GOD over all, for ever blest.

4

All hallow'd festival, in splendour born !
 Night of salvation and of glory ! Night
 Fore-heralding the Resurrection morn !
 When from the tomb the everlasting Light,
 A glorious frame once more His own,
 Upon the world in splendour shone.

We celebrate the death of Death, the overthrow of Hades,
 the first-fruit of another, endless life ; and in the dance
 we hymn the Cause, Him, the Alone GOD of our Fathers,
 Blessed and Most-Glorious.

How truly Holy and All-festal is this Night of Salvation
 and of Radiance, announcing-before hand the Splendour-
 bearing Day of the Awaking, in which the Eternal Light,
 Bodily, beamed-forth to all from the grave.]

[* See note] on page 113.]

No. 15.

Specially Harmonised
In the Dorian Mode, transposed.

Who from the fire - ry fur - nace sav'd , . the Three, Suf -

vos, γε - νό - με - vos ἀν - θρω - πος, πάσχει ὡς θνη - τός, καὶ

fers as mor - tal; that, His Pas - sion o'er, This mor - tal, tri - um -

δι - ἀ πά - θους τὸ θνη - τὸν, ἀ - φθαρ - σί - ας ἐν - δύ -

phing o'er death, . might be Ves - ted with im - mor -

ει εὐ - πρέ - πει - αν, ὁ μὲν - vos εὐ - λο - γη - τὸς . τῶν πα -

ta - li - ty once more: He Whom our fa - thers

τέ - ρων, Θε - ὸς καὶ ὑ - περ - ἐν - δο - ξος.

still con - fest God o - ver all, for e - ver blest.

ODE VIII.

Αὐτῇ ἡ κλητή.

I

"Thou hallow'd chosen morn of praise,
 "That best and greatest shinest !
 "Lady and Queen and Day of days,*
 "Of things divine, divinest !
 "On thee our praises CHRIST adore
 "For ever and for evermore."

2

Come, let us taste the Vine's new fruit
 For heav'nly joy preparing :
 To-day the branches with the Root
 In Resurrection sharing †
 Whom as True GOD our hymns adore
 For ever and for evermore.

3

Rise, Sion, rise, and looking forth,
 Behold thy children round thee !
 From East and West, and South and North,
 Thy scatter'd sons have found thee ! ‡
 And in thy bosom CHRIST adore
 For ever and for evermore.

4

O FATHER ! O co-equal SON !
 O co-eternal SPIRIT ! §
 In Persons Three, in Substance One,
 And One in power and merit ; ||
 In Thee baptiz'd, we Thee adore
 For ever and for evermore !

["This is the Chosen and Holy day, the first of the
 "Sabbaths, the Feast that Queen and Lady is of feasts,
 "and assembly of assemblies, in which CHRIST we bless
 "unto the ages."

Come, and let us communicate of the new product of the
 Vine of the divine Joy, in this auspicious day of the
 Awaking : and in the Kingdom of CHRIST, Whom we
 hymn, as GOD, unto the ages.

[Readings in First Edition :—

* Thou hallow'd chosen day ! that first
 And best and greatest shinest !
 Lady and Queen and Feast of feasts.
 † On this propitious day, with CHRIST
 His Resurrection sharing.

Lift up thine eyes, O Sion, round about, and see : for
 behold, thy children come to thee, as lights divinely
 bright, from the West, and the North, and the Sea, and the
 East : within thee blessing CHRIST unto the ages.

Almighty FATHER, and WORD, and SPIRIT, Three Per-
 sons in One Nature, Supersubstantial, and Most High GOD :
 in Thee we have been Baptized, and Thee we bless unto
 the ages.]

‡ Raise, Sion, raise thine eyes ! for lo !
 Thy scatter'd sons have found thee :
 From East and West, and North and South,
 Thy children gather round thee.
 § O FATHER of unbounded might !
 O SON and Holy SPIRIT.
 || Of One co-equal merit.]

No. 21.

*Specially Adapted L.M. 88.
From his 'Hundred Tunes.'*

Thou hal-low'd cho-sen morn of praise, That best and

greatest shi - nest! La - dy and Queen and Day of

days, Of things di - vine, di - vi - nest! On thee our

prai - ses CHRIST a - dore For e - ver and for e - ver - more.

ODE IX.

Φωτίζου, φωτίζου.

I

"THOU New Jerusalem, arise and shine !
 "The glory of the LORD on thee hath ris'n !
 "Sion, exult ! rejoice with joy divine,
 "Mother of GOD ! Thy SON hath burst His pris'n !"

2

O heav'nly Voice ! O word of purest love !
 'Lo ! I am with you alway to the end !'
 This is the anchor, steadfast from above,
 The golden anchor, whence our hopes depend.

3

O CHRIST, our Pascha ! greatest, holiest, best !
 GOD'S Word and Wisdom and effectual Might !
 Thy fuller, lovelier presence manifest,
 In that eternal realm, that knows no night !

["Shine, shine, O new Jerusalem, for the Glory of the
 "LORD hath risen upon thee. Now dance and exult, O Sion ;
 "but thou, O pure-one, be glad, O Theotokos, in the
 "Resurrection of thine Offspring."

the age doth end : which anchor of hope holding, we, the
 faithful-ones, exult.

O Divine ! O dear ! O sweetest Voice of Thine ! for
 Thou, O CHRIST, hast promised of a truth to be with us until

O CHRIST, Who art the Great and Sacred Pascha,
 the Wisdom, and WORD, and Power of GOD : give to us
 more perfectly to partake of Thee, in the day without
 evening, of Thy Kingdom.]

No. 17.

Harmony based on Randhartinger.

Φω - τί - ζου, φω - τί - ζου, ἡ νέ - α 'Ι - ε - ρου - σα -

Thou New Je - ru - sa - lem, a - rise and shine !
 O Heav'n - - - ly Voice ! O word of pu - rest
 O CHRIST our Pas - - - cha ! great - - - - - est, ho - liest,

λῆμ· ἡ γὰρ Δό - ξα Κυ - ρί - - - ου, ἐπὶ σὲ ἀ - νέ - ρει -

The . Glo - ry . of . the . LORD on thee hath
love! 'Lo! . I . am with you . al - - - way to . the
best! God's . Word and Wis - - - - dom and ef - fec - tual

λε. Χό - ρε - νε νῦν, καὶ ἀ - γάλ - - - λου Σι - ών· σὺ

Alli sing in unison with Soprani, and Tenori with Bassi.

ris'n! Si - on, ex - ult! re - joice with joy di - vine, Mo -
'end! This is the an - chor, stead - fast from a - bove, The
Might! Thy ful - ler, love - lier, Pre - sence ma - ni - fest, In

δὲ ἀ - γνή, . . . τέρ - που Θε - ο - τό - - - κε,

ther of . God! Thy Son hath burst His pris'n;
gol - den . an - chor whence our . hopes . . . de - pend;
that e - ter - nal, that e - ter - nal . realm that knows no . night;

ἐν . τῇ . ἐ - γέρ - σει τοῦ τό - κου σου, τοῦ τό - κου σου.

thy Son hath burst, hath burst His pris'n; hath b'rst His pris'n!
whence . our . hopes de - pend; our hopes de - pend; our hopes de - pend.
in . . . that e - ter - nal realm that knows no night; that knows no . night!

THE STICHERA OF THE LAST KISS.

[PART I.]

The following Stichera, which are generally (though without any great cause) attributed to S. John Damascene, form, perhaps, one of the most striking portions of the service of the Eastern Church. They are sung towards the conclusion of the Funeral Office, while the friends and relations are, in turn, kissing the corpse; the Priest does so last of all. Immediately afterwards, it is borne to the grave; the Priest casts the first earth on the coffin, with the words, 'The earth is the LORD's and all that therein is; the compass of the world, and they that dwell therein.' I have omitted four of the stanzas,* as being almost a repetition of the rest.

Δεῦτε τελευταῖον ἄσπασμον δῶμέν.

I

TAKE the last kiss,—the last for ever!
 Yet render thanks amidst your gloom:
 He, sever'd from his home and kindred,
 Is passing onwards to† the tomb:
 For earthly labours, earthly pleasures,
 And carnal joys, he cares no more:
 Where are his kinsfolk and acquaintance?
 They stand upon another shore.
 Let us say, around him press'd,
 'Grant him, LORD, eternal rest!'

2

The hour of woe and separation.
 The hour of falling tears is this:
 Him that so lately was among us
 For the last time of all we kiss:
 Up to the grave to be surrender'd,
 Seal'd with the monumental stone,
 A dweller in the house of darkness,
 Amidst the dead to lie alone.
 Let us say, around him press'd,
 'Grant him, LORD, eternal rest!'

[* Vis: the 6th, 9th, 10th, and 12th. The 9th and 10th are so beautiful, that they merit quotation.

[Come to the grave, brethren, and view the dust and ashes of which we are formed. Whither now are we going? What shall we become? Who is poor, or rich? Or who is master, and who is free? And are not all ashes? The beauty of the countenance withereth, and all the flower of youth is cut down by death.

How truly vain and perishing are all the pleasures and dignities of life: for we must all decay, all die. Kings also and princes, judges and potentates, rich and poor, and all mortal nature. For now, those who were once among the living are laid low in graves. Whom, altogether, let us pray the LORD to grant repose.]

[Reading in First Edition:—† Is passing on towards.]

3

Life, and life's evil conversation,
 And all its dreams, are pass'd away :
 The soul hath left her tabernacle :
 Black and unsightly grows the clay.
 The golden vessel here lies broken :
 The tongue no voice of answer knows:
 Hush'd is sensation, still'd is motion :
 Toward the tomb the dead man goes.
 Let us cry with heart's endeavour,†
 'Grant him rest that is for ever !†

4

What is our life ? A fading flower ;
 A vapour, passing soon away ;
 The dewdrops of the early morning :—
 Come gaze upon the tombs to-day.
 Where now is youth ? Where now is
 beauty,
 And grace of form, and sparkling eye ?
 All, like the summer grass are wither'd ;
 All are abolish'd utterly !
 While our eyes with grief grow dim,
 Let us weep to CHRIST for him !

5

Woe for that bitter, bitter moment,
 The fearful start, the parting groan,
 The wrench of anguish, from the body
 When the poor soul goes forth alone !
 Hell and destruction are before her ;
 Earth in its truest worth she sees ;
 A flick'ring shade ; a dream of error ;
 A vanity of vanities.
 Sin in this world let us flee,
 That in heav'n our place may be.

6

Draw nigh, ye sons of Adam ; viewing
 A likeness of yourselves in clay :
 Its beauty gone ; its grace disfigur'd ;
 Dissolving in the tomb's decay ;
 The prey of worms and of corruption,
 In silent darkness mould'ring on ;
 Earth gathers round the coffin, hiding
 The brother, now for ever gone.
 Yet we cry, around him press'd,
 'Grant him, LORD, eternal rest !'

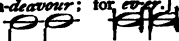
7

When, hurried forth by fearful angels,
 The soul forsakes her earthly frame,
 Then friends and kindred she forgetteth,
 And this world's cares have no more
 claim ;
 Then pass'd are vanity and labour ;
 She hears the Judge's voice alone ;
 She sees th' ineffable tribunal :
 Where we, too, cry with suppliant moan,
 'For the sins that soul hath done,
 'Grant Thy pardon, Holy One !'

8

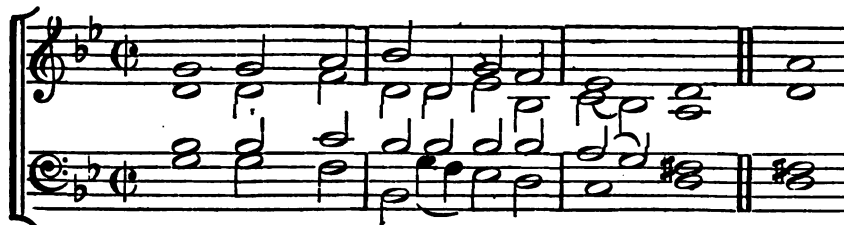
Now all the organs of the body,
 So full of energy before,
 Have lost perception, know not motion,
 Can suffer and can act no more.
 The eyes are clos'd in death's dark shadow ;
 The ear can never hear again ;
 The feet are bound ; the hands lie idle ;
 The tongue is fast as with a chain.
 Great and mighty though he be,
 Every man is vanity.

[† Extra syllable, requiring a note to be divided, thus:—en-deavour: for ever.]

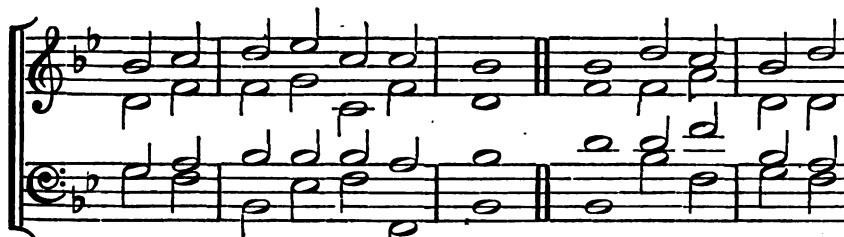


For Music, see next page.

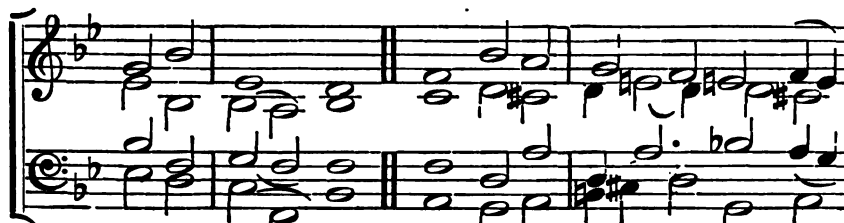
No. 18.

Specially Composed.

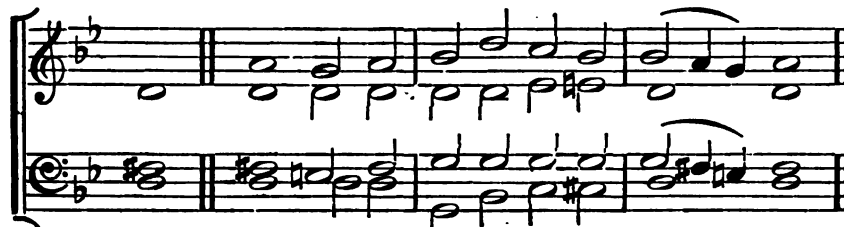
Take the last kiss, the last for e - ver! Yet
 Or:—Take the last kiss,*




ren - der thanks a - midst your gloom: He, se - ver'd from his



home and kin - dred, Is pass-ing on - wards to the



tomb: For earth - ly la-bours, earth-ly plea - sures,

* The 1st, 3rd, 4th, and 5th stanzas may commence thus, omitting the first half-measure: — 

For Hymn, see preceding page.



And car - nal joys, he cares no more : Where are his



kings-folk and ac - quain - tance ? They stand up - on a -



no - ther shore. Let us say, a - round him press'd,



Grant him, Lord, e - ter - nal rest !

[THE STICHERA OF THE LAST KISS.

PART II.

—
'Ορῶντές με ἄφωνον.]

I

'BEHOLD and weep me, friends and brethren!
'Voice, sense, and breath, and motion gone;
'But yesterday I dwelt among you;
'Then death's most fearful hour came on.

2

'Embrace me with the last embracement;
'Kiss me with this, the latest kiss;
'Never again shall I be with you;
'Never with you share woe or bliss.

3

'I go toward the dread tribunal
'Where no man's person is preferr'd;
'Where lord and slave, where chief and soldier,
'Where rich and poor alike are heard:

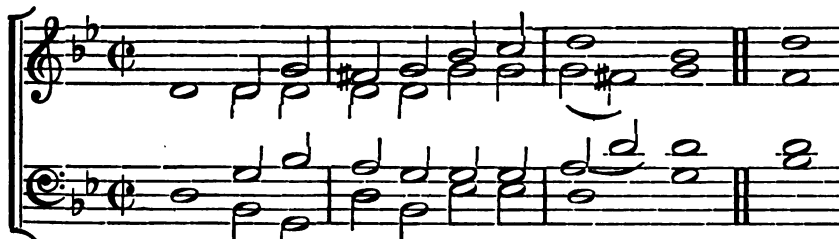
4

'One is the manner of their judgment:
'Their plea and their condition one:
'And they shall reap in woe or glory
'The earthly deeds that they have done.

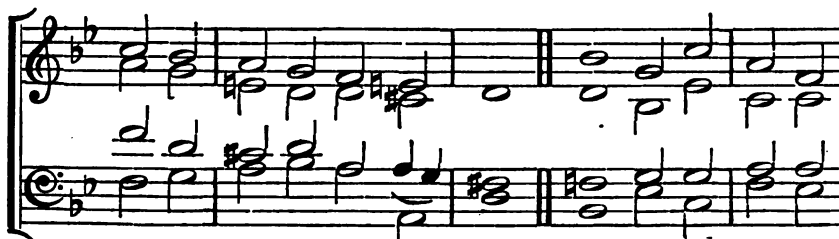
5

'I pray you, brethren, I adjure you,
'Pour forth to CHRIST the ceaseless prayer,
'He would not doom me to Gehenna,
'But in His glory give me share!'

No. 19.

Specially Composed.

Be - hold and weep me, friends and bre - thren! Voice,



sense, and breath, and mo - tion gone; But yes - ter - day I



dwelt a - mong you; Then death's most fear-ful hour came on.

IDIOMELA FOR ALL SAINTS.*

[FIRST SUNDAY AFTER PENTECOST.]

Tὰς ἐὶς τὰς αἰωνίας.

I

THOSE eternal bowers
 Man hath never trod,
 Those unfading flowers
 Round the Throne of GOD:
 Who may hope to gain them
 After weary fight?
 Who at length attain them
 Clad in robes of white?

2

He, who gladly barter
 All on earthly ground;
 He who, like the Martyrs,
 Says, 'I WILL be crown'd':
 He, whose one oblation
 Is a life of love;
 Clinging to the nation
 Of the Blest above.

3

Shame upon you, legions
 Of the Heav'nly King,
 Denizens of regions
 Past imagining!
 What! with pipe and tabor
 Fool away the light,
 When He bids you labour,—
 When He tells you,—'Fight!'

4

While I do my duty,
 Struggling through the tide,
 Whisper Thou of beauty
 On the other side!
 Tell who will the story
 Of our *now* distress:
 Oh the future glory!
 Oh the loveliness!

[* These Idiomela are not in use in the Church Service.]

No. 20.

From 'H. E. C.'*

Those e - ter - nal bow - ers Man hath ne - ver trod, . . .

Those un - fa - ding flow - ers Round the Throne of God :

Double Counterpoint in both staves.
Who may hope to gain them Af - ter wea - ry fight? . . .

Who at length at - tain them Clad in robes of white? . . .

[* No. 3 of six tunes set anonymously to] Hymns of the Eastern Church. In compressed score for four voices. London : Novello. Leicester : Crossley and Clarke. Referred to as H. E. C. A very sweet melody. [J. M. N.]

[CANON FOR] S. THOMAS'S SUNDAY.

[FIRST SUNDAY AFTER EASTER.]

The four following Odes are the first four of our Saint's Canon for S. Thomas's Sunday, called also Renewal Sunday : with us Low Sunday. The first Stanzas are marked with inverted commas, as being *Hirmoi*.

ODE I.

** Ἀσωμεν πάντες λαοί.*

1

" COME, ye faithful, raise the strain
 " Of triumphant gladness !
 " GOD hath brought His Israel
 " Into joy from sadness :
 " Loos'd from Phar'oh's bitter yoke
 " Jacob's sons and daughters ;
 " Led them with unmoisten'd foot
 " Through the Red Sea waters."

2

'Tis the Spring of souls to-day ;
 CHRIST hath burst His prison ;
 And from three days' sleep in death,
 As a sun hath risen.
 All the winter of our sins,
 Long and dark, is flying
 From His Light, to Whom we give
 Laud and praise undying.

3

Now the Queen of Seasons, bright
 With the Day of Splendour,
 With the royal Feast of feasts,
 Comes its joy to render ;
 Comes to glad Jerusalem,
 Who with true affection
 Welcomes, in unwearied strains,
 JESU's Resurrection.

4

Neither might the gates of death,
 Nor the tomb's dark portal,
 Nor the watchers, nor the seal,
 Hold Thee as a mortal :
 But to-day amidst the Twelve
 Thou didst stand, bestowing
 That Thy peace, which evermore
 Passeth human knowing.

Catavasia.

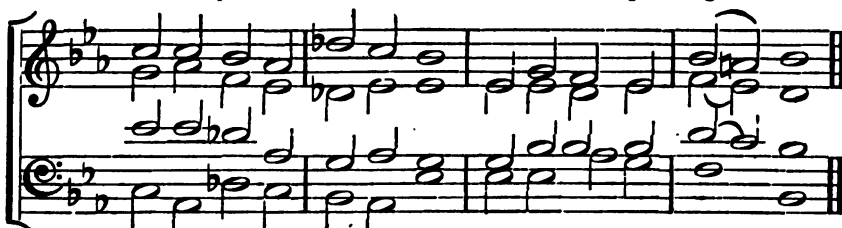
" 'Tis the day of Resurrection." (p. 30.*)

[* The *Catavasia* of each Ode extends to the end of the inverted double commas on the pages referred to.]

No. 21.

*Specially Adapted 77-77-77-77
From his 'Hundred Tunes.'*

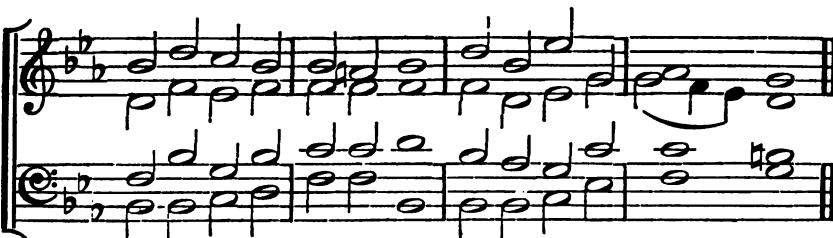
Come, ye faith-ful, raise the strain Of tri - um-phant glad - ness !



God hath brt. His Is - ra - el In - to joy from sad - ness : -



Loos'd from Phar'oh's bit - ter yoke Ja - cob's sons and daugh - ters ;



Led them with un-moi-sten'd foot Thro' the Red Sea wa - ters.

* Harmonized in the Phrygian Mode, transposed.

ODE III.

Στερέωσόν με, Χριστέ.

I

"ON the Rock of Thy Command-
ments

"Fix me firmly, lest I slide ;

"With the glory' of Thy Presence

"Cover me on ev'ry side ;

"Seeing none save Thee is holy,

"GOD, for ever glorified ! "

2

New immortal out of mortal,

New existence out of old :

This the Cross of CHRIST accomplish'd,

This the Prophets had foretold :

So that we thus newly quicken'd,

Might attain the heav'nly fold.

3

Thou Who comprehendest all things,
Comprehended by the tomb,

Gav'st Thy body to the graveclothes

And the silence and the gloom :

Till through fast-clos'd doors Thou
camest

Thy Disciples to illumine.

4

Ev'ry nail-print, ev'ry buffet,

Thou didst freely undergo,

As Thy Resurrection's witness

To the Twelve Thou cam'st to show :

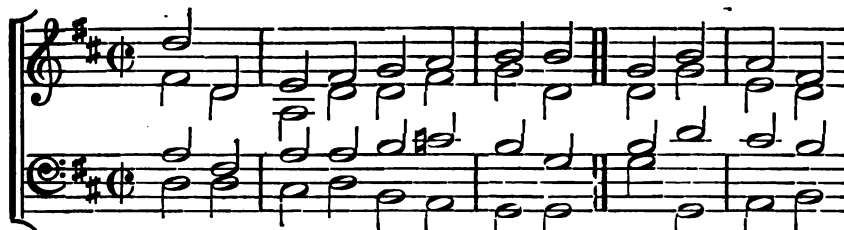
So that what *they* saw in vision,

Future years by faith might know.

Catavasia.

"Come, and let us drink of that New River." (p. 32.)

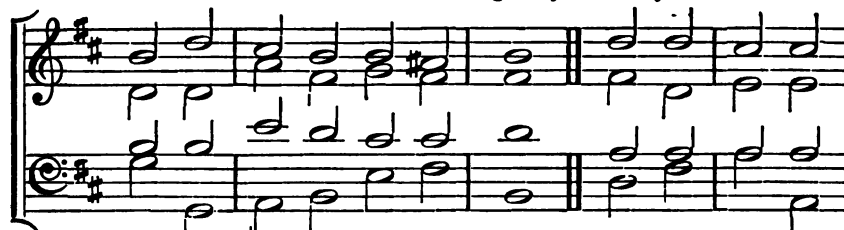
No. 22.

From his 'Hundred Tunes.'

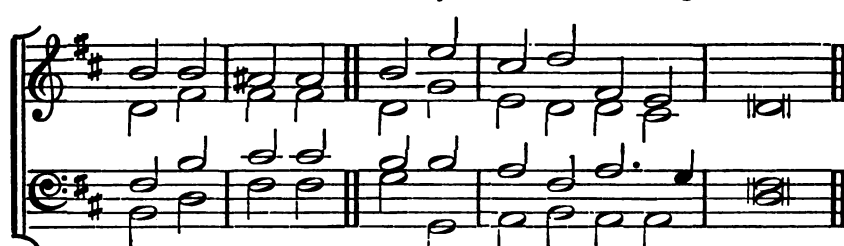
On the Rock of Thy Com - mandments Fix me firm-ly,



lest I slide: With the glo - ry of Thy Pre - sence



Co - ver me on ev' - ry side; See - ing none save



Thee is ho - ly, God, for e - ver glo - ri - fied.

ODE IV.*

Μέγα τὸ μυστήριον.

I

"CHRIST, we turn our eyes to Thee,
 "And this mighty mystery!
 "Habakkuk exclaim'd of old,
 "In the Holy SPIRIT bold:
 "'Thou shalt come in time appointed,†
 "'For the help of Thine anointed!'"†

2

Taste of myrrh He deign'd to know,
 Who redeem'd the source of woe:
 Now He bids all sickness cease
 Through the honey-comb of peace:
 And to this world deigns to give
 That sweet food‡ by which we live.]

3

Patient LORD! with loving eye
 Thou invitest Thomas nigh,
 Showing him§ that Wounded Side:
 While the world is certified,
 How the third day, from the grave,
 JESUS CHRIST arose to save.

4

Blest, O Didymus, the tongue
 Where that first confession hung:
 First the SAVIOUR to proclaim,
 First the LORD of Life to name:
 Such the graces it supplied,
 —That dear touch of JESU's side!

Catavasia.

"Stand on thy watch-tower, Habakkuk the Seer." (p. 34).

[* Omitting the penultimate Troparion.]

[† Extra syllable, requiring note to be divided thus:— ap - *pointed*; a - *nointed*.]

[Readings in First Edition:—‡ That sweet fruit. § Showing of.]

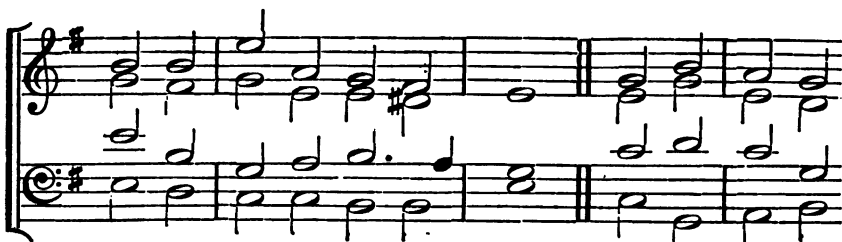
No. 23.

From his 'Hundred Tunes.'

CHRIST, we turn our eyes to Thee, And this mighty



my - ste - ry! Ab - ba - kounm * ex-claim'd of old,



In the Ho - ly Spi - rit bold: 'Thou shalt come in



'time ap - poin-ted, For the help of Thine a - noint-ed.'

* See note † on page 35.

ODE V.*

Ἐκ νυκτὸς ὀρθρίζοντες.

I

"RECONCILIATION'S plan devising,
 "Fellow-sharer of the FATHER'S Throne,
 "Thee, O CHRIST, we, very early rising,
 "Tender lover of our spirits, own !"

2

When Thy Friends, with deep dismay confounded,
 Stood amaz'd, and knew not where to fly,
 All the darkness that their souls surrounded
 Thou didst scatter with Thy drawing nigh.

3

Touch how awful, how consolatory !
 When, O Thomas, thou didst stretch thine hand,
 And that Side, resplendent in its glory,
 Didst explore, because He gave command !

4

Unbelief of Thomas was the Mother
 Of Thy Church's most unshaken Creed :
 Thou, O SAVIOUR, wise above all other,
 Had'st before the world was, thus decreed.

Catavasia.

"Let us rise in early morning." (p. 36.)

[* The First Edition did not contain this Ode.]

No. 24.

Specially Composed.

Re - con - ci - li - a - tion's plan de - vi - sing, . Fel - low-

sha - rer of the FA-THER's Throle, . . Thee, O CHRIST, we, ve - ry

ear - ly ri - sing, Ten - der lo - ver of our spi - rits, own.

S. Cosmas,

Surnamed the Melodist.

† A.D. 760.

S. COSMAS of Jerusalem holds the second place amidst Greek Ecclesiastical poets. Left an orphan at an early age, he was adopted by the father of S. John Damascene ; and the two foster-brothers were bound together by a friendship which lasted through life. They excited each other to Hymnology, and assisted, corrected, and polished each other's compositions. Cosmas, like his friend, became a monk of S. Sabbas : and against his will was consecrated Bishop of Maiuma, near Gaza, by John, Patriarch of Jerusalem ; the same who ordained S. John Damascene Priest. After administering his diocese with great holiness, he departed this life in a good old age, about 760, and is commemorated by the Eastern Church on the 14th of October.*

* Where perfect sweetness dwells, is Cosmas gone ;

* But his sweet lays to cheer the Church live on,'

says the stichos prefixed to his life.

[* In company with the holy Martyrs, *Nazarius*, *Gervasius*, *Protasius*, and *Celsius*, *Silvanus*, and *Peter* the Aveslamite. The Russian *Maixyatsosloff* commemorates S. COSMAS on October 12th, in company with the holy Martyrs *Tarachus*, *Probus*, and *Andronicus* ; the holy victorious Martyr *Domnika* or *Domnina* ; and the holy *Martin* the Merciful, bishop of Tours.]

His compositions are tolerably numerous, and he seems to have taken a pleasure in competing with S. John Damascene, as in the Nativity, the Epiphany, the Transfiguration, where the Canons of both are given. To Cosmas, a considerable part of the Octoechus is owing. The best of his compositions, besides those already mentioned, seem to be his Canons on S. Gregory Nazianzen,* and the Purification.† He is the most learned of the Greek Church poets : and his fondness for types, boldness in their application, and love of aggregating them, make him the Oriental Adam of S. Victor. It is owing partly to a compressed fulness of meaning, very uncommon in the Greek poets of the Church, partly to the unusual harshness and contraction of his phrases, that he is the hardest of ecclesiastical bards to comprehend.

[* January 25th. He is always styled by the Church books—*the Theologian*.]

[† February 2nd, called in Greek '*Hypapante*, the Meeting, i.e. of our LORD by SS. Symeon and Anna. This was fixed for the second of February in the fifteenth year of Justinian, having been previously kept on the fourteenth. This is another argument for the antiquity of observing January 6th as the Nativity, the fourteenth of February occurring forty days from that time.'—*Introduction to HISTORY OF THE HOLY EASTERN CHURCH*, page 771.]

CANON FOR CHRISTMAS DAY.*

This is perhaps the finest, on the whole, of the Canons of Cosmas; and may fairly be preferred to the rival composition of S. John Damascene.

ODE I.

Χριστὸς γεννᾶται δόξασατε.

1

"CHRIST is born! Tell forth His fame!
 "CHRIST from Heav'n! His love proclaim!
 "CHRIST on earth! Exalt His Name!
 "Sing to the LORD, O world, with exultation!
 "Break forth in glad thanksgiving, ev'ry nation!
 "For He hath triumph'd gloriously!"

2

Man, in GOD's own Image made,
 Man, by Satan's wiles betray'd,
 Man, on whom corruption prey'd,
 Shut out from hope of life and of salvation,
 To-day CHRIST maketh him a new creation,
 For He hath triumph'd gloriously!

3

For the Maker, when His foe
 Wrought the creature death and woe,
 Bow'd the Heav'ns, and came below,†
 And, in the Virgin's womb His dwelling making,
 Became true Man, man's very nature taking;
 For He hath triumph'd gloriously!

4

He, the Wisdom, WORD, and Might,
 GOD, and SON, and Light of Light,
 Undiscover'd by the sight
 Of earthly monarch, or infernal spirit,
 Incarnate was, that we might Heav'n inherit:
 For He hath triumph'd gloriously!

[* For the appended translation of the several Odes of this Canon, see *Office for the Lord's Day*, pp. 227—234.

Poem of the Lord Cosmas, of which the Acrostich is:

CHRIST as a Mortal, remains still God.

"CHRIST is Born: Glorify Him. CHRIST from the
 "Heavens: go to meet Him. CHRIST on earth: be
 "lifted up. Sing to the LORD, all the earth, and in glad-
 "ness praise Him, ye people: for He hath been Glorified."

HE who was in the Image of GOD, wasted through trans-
 gression, become all corruption, fallen from the better,
 Divine life, the wise Maker frames anew: for He hath been
 Glorified.

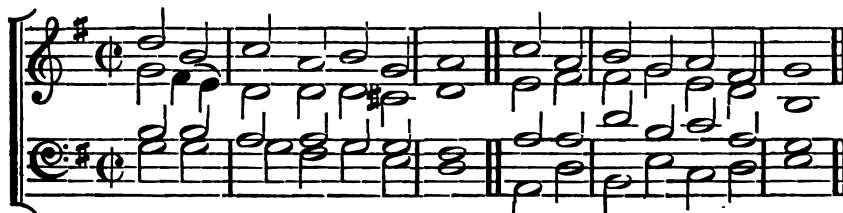
REGARDING the man, whom He had made on earth,
 perishing, the Creator bowed the Heavens and came
 down, and from a Virgin Divinely pure, truly Incarnate,
 took all His substance: for He hath been Glorified.

INVISIBLE to the Powers, whether supernal or on earth,
 CHRIST the GOD, Wisdom, WORD, and Power, being
 SON and Reflex of the FATHER, became Man, and suffered
 for us: for He hath been Glorified.]

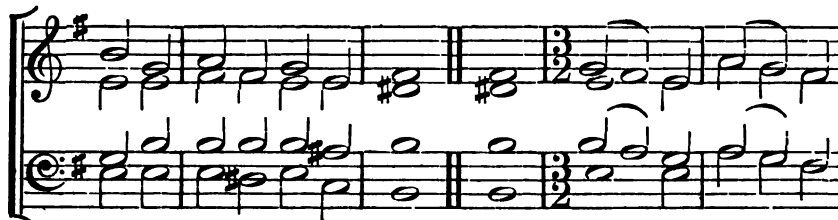
† The reference is, of course, to Psalm xviii. 9:—'He bowed the Heavens also, and came down.' [J. M. N.]

No. 25.

From 'Our Own Fireside.'



CHRIST is Born! Tell forth His fame! CHA. from Heav'n! His love pro-claim!



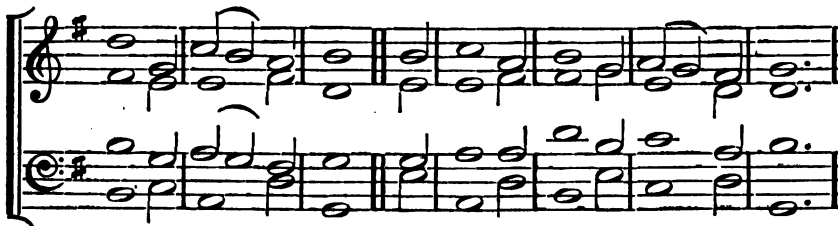
CHRIST on earth! Ex-alt His Name! Sing to the LORD, O



world, with ex - ul - ta - tion! Break forth in



glad thanks - gi - ving, ev' - ry na - tion! For He hath



tri-umph'd glo - rious - ly! For He hath tri-umph'd glo - rious - ly!

ODE III.

Τῷ πρὸ τῶν αἰώνων.

I

"HIM, of the FATHER'S very Essence,
 "Begotten, ere the world began,
 "And, in the latter time, of Mary,
 "Without a human sire, made Man :
 "Unto Him, this glorious morn,
 "Be the strain outpour'd !
 "Thou that liftest up our horn,
 "Holy art Thou, LORD !"

2

The earthly Adam, erewhile quicken'd
 By the blest breath of GOD on high,
 Now made the victim of corruption,
 By woman's guile betray'd to die,
 He deceiv'd by woman's part,
 Supplication pour'd :
 Thou Who in my nature art,
 Holy art Thou, LORD !

["SON, Him Who was unchangeably Begotten from the
 "FATHER before the ages, and from a Virgin late
 "in time was Incarnate without seed ; to CHRIST the GOD
 "let us cry-aloud : Thou who hast lifted-up our horn, Holy
 "art Thou, O LORD."

THE earthly Adam, sharer in the better Inspiration, and
 sunk in corruption through a woman's guile, seeing
 CHRIST springing from a Woman, cried-aloud : Thou of me,
 and for me, Born, Holy art Thou, O LORD.

3

Thou, JESUS CHRIST, wast consub-
 stantial
 With this our perishable clay,
 And, by assuming earthly nature,
 Exalted'st it to heav'nly day.
 Thou, that wast as mortal born,
 Being GOD ador'd,
 Thou that liftest up our horn,
 Holy art Thou, LORD !

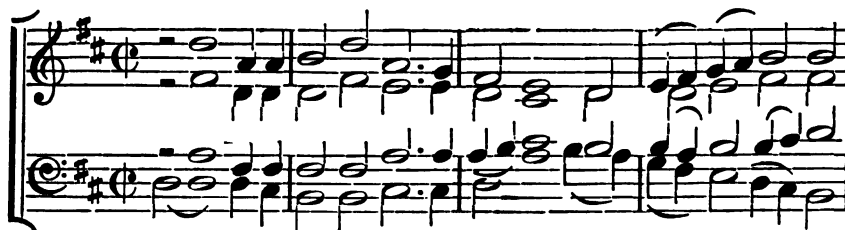
4

Rejoice, O Bethlehem, the city
 Whence Judah's monarchs had their
 birth ;
 Where He that sitteth on the Cherubs,
 The King of Israel, came on earth :
 Manifested this blest morn,
 As of old time never,
 He hath lifted up our horn,
 He shall reign for ever !

AS we, CHRIST, Thou wast Born, shaped in a mean, clayey
 form ; and by sharing flesh of the worse, didst freely
 give of the stock of Deity ; in Mortal nature, yet abiding
 GOD ; and hast lifted up our horn : Holy art Thou, O LORD.

SING for gladness, O Bethlehem, realm of Judah's Kings,
 for the Shepherd of Israel cometh on the arms of Cheru-
 bim, manifested from thee ; and hath lifted-up our horn,
 Ruling over all.]

No. 26.

Specially Composed.

Him, of the FA-THER's ve-ry Es-sence, Be-got-ten, ere the

world be-gan, And, in the lat-ter time of Ma-ry, Without a

Un-to Him, . . . this glo-rious morn, Be the

hu-man sire, made Man: Un-to Him, this glo-rious morn,

strain out-pour'd! . . .

Be the strain out-pour'd! . . . Thou that lift - eat up our horn,
Last stanza. ne - ver, He hath lift - ed up our horn,

Ho - ly, Ho - ly for art Thou, LORD!
He shall reign for e - ver!

ODE IV.

Ῥάβδος ἐκ τῆς ῥίζης.

I

"ROD of the Root of Jesse,
 "Thou, Flower of Mary born,
 "From that thick shady mountain*
 "Cam'st glorious forth this morn:
 "Of her, the ever Virgin,
 "Incarnate wast Thou made,
 "The immaterial Essence,
 "The GOD by all obey'd!
 "Glory, LORD, Thy servants pay
 "To Thy wondrous might to-day!"

2

The Gentiles' expectation,
 Whom Jacob's words foretell,
 Who Syria's pride shalt vanquish,
 Samaria's pride† shalt quell;
 Thou from the Root of Judah
 Like some fair plant dost spring,
 To turn old Gentile error
 To Thee, its GOD and King!
 Glory, LORD, Thy servants pay
 To Thy wondrous might to-day!

3

In Balaam's ancient vision
 The Eastern seers were skill'd;
 They mark'd the constellations,
 And joy their spirits fill'd:
 For Thou, bright Star of Jacob,
 Arising in Thy might,
 Didst call these Gentiles' first-fruits
 To worship in Thy light,
 They in holy rev'rence bent,
 Gifts acceptable present.

4

As on a fleece descending
 The gentle dew distil,
 As drops the earth that water,
 The Virgin didst Thou fill.
 For Media, leagu'd with Sheba,
 Falls down and worships Thee:
 Tarshish and Ethiopia,
 The Isles and Araby.‡
 Glory, LORD, Thy servants pay
 To Thy wondrous might to-day!

["A ROD out of the Root of Jesse, and a Flower therefrom,
 "Thou, O CHRIST, hast budded from the Virgin;
 "from the thick shady Mountain, from the Unknown-of-man,
 "Thou, Who art praised, hast come, Who art Immaterial
 "and God. Glory to Thy Power, O Lord."

MIGHT of Damascus also, and the spoils of Samaria,
 hast Thou come, O CHRIST, to ravage; Who hast
 risen on Judah's tribe, the expectation of the nations, as
 Jacob long ago foretold, turning our wandering to faith be-
 fitting God. Glory to Thy Power, O Lord.

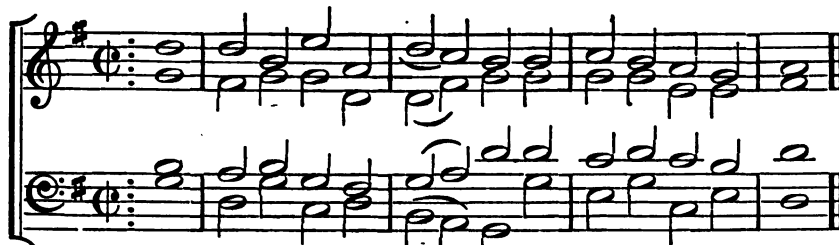
OF Balaam, ancient Seer, the wise Star-gazers, filled with
 joy, learned the words, and brought in the first-fruit
 of the nations, O MASTER, Star arisen out of Jacob: but
 laying before Thee acceptable gifts, Thou didst receive them
 openly.

RAINLIKE, as flowing on wool, and as dew dropping
 on the earth, Thou camest, O CHRIST, to the Virgin's
 Womb. Ethiopia and Tharsis, and the isles of Arabia,
 also Saba of the Medians, and all the Rulers of the earth,
 fall down to Thee, O Saviour. Glory to Thy Power, O
 LORD.]

* The reference is to the Song of Habakkuk (iii. 3), where the LXX give—"God shall come from Teman, and the Holy
 'from the thick and shady mountain of Paran.'" [J.M.N.]

[Readings in First Edition:—† Samaria's power. ‡ Lines 5, 6, 7, 8, of this stanza were arranged as 7, 8, 5, 6, with line
 7 commencing 'And Media,' and line 8 in the plural 'Fall down and worship.']

No. 27.

*Specially Adapted C.M. 88. 77.
From his "Hundred Tunes."*

Rod of the Root of Jes - se, Thou, Flower of Ma - ry born,
Of her, the e - ver Vir - gin, In - car-nate wast Thou made,



From that thick sha - dy moun-tain Cam'st glorious forth this morn:
The im - ma - te - rial Es - sence, The God by all o - bey'd!



Glo-ry, Lord, Thy ser-vants pay To Thy wondrous might to - day!

ODE V.

Θεὸς ὢν εἰρήνης.

I

"FATHER of Peace, and GOD of Consolation !
 "The Angel of the Counsel dost Thou send
 "To herald peace, to manifest Salvation,
 "Thy Light to pour, Thy knowledge to extend ;
 "Whence, with the morning's earliest rays,
 "Lover of men ! Thy Name we praise."

2

'Midst Cæsar's subjects Thou, at his decreeing,
 Obey'dst and was enroll'd : our mortal race,
 To sin and Satan slave, from bondage freeing,
 Our poverty in all points didst embrace :
 And by that Union didst combine
 The earthly with the All-Divine.

3

Lo ! Mary, as the world's long day was waning,*
 Incarnate Deity conceiv'd and bore ;
 Virgin in birth, and after birth, remaining ; †
 And man to GOD is reconcil'd once more :
 Wherefore in faith her name we bless,
 And Mother of our GOD confess.

["THOU, Who art God of Peace, FATHER of com-
 "passions, hast sent to us the Angel of Thy great
 "Counsel, bringing peace. Wherefore, led to the light of
 "Divine knowledge, we Glorify Thee, O Lover-of-men."

AT Cæsar's decree, Thou, O CHRIST, wast obediently
 enrolled amongst servants, and hast freed us, the ser-

vants of the enemy and of sin ; hast shared all our poverty ;
 and from that Oneness and Communion hast Deified clay.

LO ! the Virgin, as was said of old, conceiving in the
 Womb, hath borne the GOD Incarnate, and remains a
 Virgin, through whom we sinners are reconciled to GOD :
 in faith we hymn her, in essence justly Theotokos.]

[Readings in First Edition :—* Behold ! The virgin, prophecy sustaining. † Virgin in birth, and virgin still remaining.]

No. 28.

*Specially Harmonized
 In the Lydian Mode, transposed.*

Με-γά-λη τῶν μαρ-τύ-ρων σου Χρ-στὲ ἡ δό-ξα-μὴς ἐν

FA-THER of Peace, and GOD of Con-so-la-tion ! The

μη-μα-σι γὰρ κείν-ται, καὶ πνεύ-μα-τα δι-ώ-κου-σι,
 An - gel of the Coun - sel dost Thou send

καὶ κα-τήρ-γη-σαν ἐχ-θροῦ τῆς ἐ-ξου-σί-ας,
 To he - lard peace, . to ma - ni - fest Sal - va - tion,

τῇ πί-στει τῆς Τρι-ά-δος (τῇ πί-στει τῆς Τρι-ά-δος), δ-
 Thy Light . . to pour, Thy knowledge to ex - tend; Whence

γα-νι-σά-με-νοι ὑ-πὲρ τῆς εὐ-σε-βεί-ας.*
 with the morning's ear-liest rays, . Lo-ver of men! Thy Name we praise.

Stanza 2. combine The earthly with the All - Di - vine.
Stanza 3. we bless, And Mother of our God con - fess.

* From the Aposticha at Vespers on Friday of the Third Tone.

ODE VI.

Σπλάγγων 'Ιωνάν.

I

"As Jonah, issuing from his three-days' tomb,
 "At length was cast, uninjur'd, on the earth;
 "So, from the Virgin's unpolluted womb
 "Th' Incarnate WORD, that dwelt there, had
 His Birth:

"For He, Who knew no taint of mortal stain,
 "Will'd that His Mother spotless should remain."

2

CHRIST comes, Incarnate GOD, amongst us now,
 Begotten of the FATHER ere the day:

["RETURN harmless as he was received, did Jonas,
 "from living within the bowels of the sea monster;
 "and the WORD dwelling in the Virgin, and taking Flesh,
 "guarded her incorrupt as He passed through: for from
 "that which flowed from beneath, He kept harmless the
 "Mother."

E'RE the Morning-star the FATHER Begat Him Who from
 the Womb in Flesh hath come, CHRIST our GOD: but

And He, to Whom the sinless legions bow,
 Lies cradled, 'midst unconscious beasts, on hay:
 And, by His homely swaddling-bands girt in,
 Looses the many fetters of our sin.

3

Now the New Child of Adam's race draws nigh,
 To us, the faithful, giv'n: This, this is He
 That shall the Father of Eternity,
 The Angel of the Mighty Counsel, be:
 This the Eternal GOD, by Whose strong hands
 The fabric of the world supported stands.

He, Who holds the reins of the strengths of the spotless
 Powers, lies in the Manger of the speechless-ones, swathed
 in rags, and looses the tangled cords of transgressions.

MIXTURE from Adam, a New Child is Born, and given
 to the faithful. This is the Father and Ruler of the
 age to come, and He is called Angel of the Great Counsel:
 This is the Mighty GOD, and of the creation's strengths the
 Authority.]

No. 29.

Harmony based on Randhartinger.

Ἡ γέν - νη - σίς Σου Χρι - στὲ ὁ Θε - ὁς ἡ - μῶν, ἀ - νέ - τει -

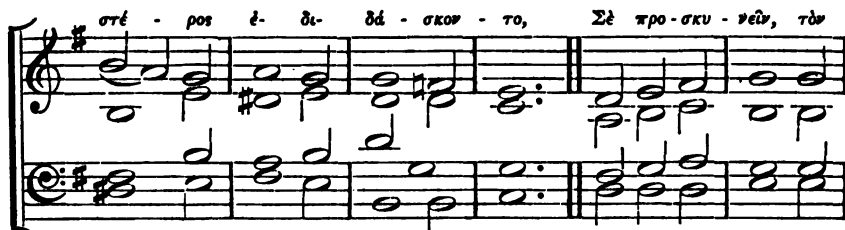
As Jo - nah is - suing from his three - days' tomb, At length was

λε τῷ κόσ - μῳ, τὸ φῶς τὸ τῆς γνώ - σε - ως. . . ἐν αὐ -

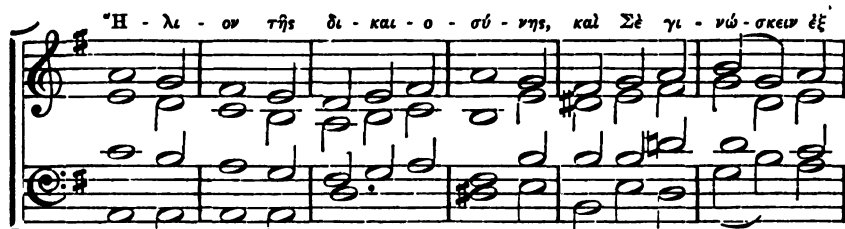
cast, un - in - jur'd, on the earth; So, from the



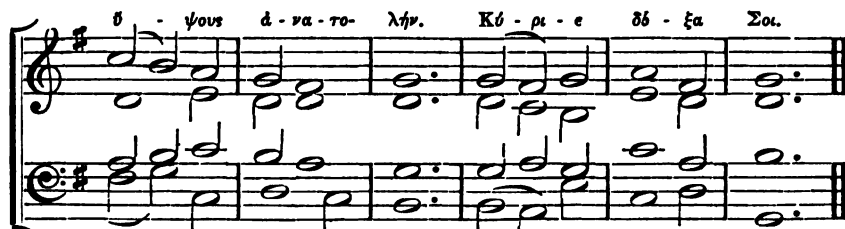
Vir - gin's un - pol - lu - ted womb Th'In - carnate



Word, That dwelt there, had His Birth: For He, Who knew no



taint of mor - tal stain, Will'd that His Mo - ther



spot - less should re - main; spot - less should re - main.

Stanza 2. fet - ters of our sin; of . . . our . . . sin.

Stanza 3. world sup - port - ed stands; sup - port - ed stands.

ODE VII.

Oi παῖδες ἐσβεβεία.

I

"THE Holy Children boldly stand
 "Against the tyrant's fierce* command:
 "The kindled furnace they defy,—
 "No doom can shake their constancy:
 "They in the midmost flame confess'd,†
 "'GOD of our Fathers! Thou art
 bless'd!' " †

2

The Shepherds keep their flocks by
 night;
 The Heav'n glows out with wondrous
 light;
 The Glory of the LORD is there,
 The Angel-bands their King declare:
 The watchers of the night confess'd,
 'GOD of our Fathers! Thou art bless'd!'

["ALL reared-together in reverence, the Children, de-
 "spising the impious command, dreaded not the
 "fire's threatening; but standing in midst of the flame, they
 "sang: Blessed art Thou, the GOD of our Fathers."

IN the fields abiding, the Shepherds, panic-stricken, beheld
 an illumination; for the Glory of the LORD shone round
 about them, and an Angel cried-aloud: Sing, for CHRIST is
 Born, Blessed art Thou, the GOD of our Fathers.

[*Reading in First Edition:—* Against the tyrant's dread.]

[† In the Odes VII at pages 40 and 130 we find 'confest' and 'blest.' Though desirous of uniformity, the above variation of spelling has been allowed to remain.]

3

The Angel ceas'd; and suddenly
 Seraphic legions fill'd the sky:
 'Glory to GOD,' they cry again:
 'Peace upon earth, good will to men:
 'CHRIST comes!'—And they that
 heard confess'd,
 'GOD of our Fathers! Thou art bless'd!'

4

What said the Shepherds? 'Let us turn
 'This new-born miracle to learn.'
 To Bethl'hem's gate their footsteps
 drew:
 The Mother with the Child they view:
 They knelt, and worshipp'd, and con-
 fess'd,
 'GOD of our Fathers! Thou art bless'd!'

NOW suddenly, with the word of the Angel, the Heavenly
 Hosts shouted: Glory to GOD in the Highest, on
 earth peace, good-will to men, for CHRIST hath shined-forth.
 Blessed art Thou, the GOD of our Fathers.

S PAKE the Shepherds: What is this word? Let us go and
 see what has come to pass, CHRIST the Divine. But
 hastening to Bethlehem, they bowed before Him with the
 Mother, singing: Blessed art Thou, the GOD of our Fathers.]

No. 30.

From his 'Hundred Tunes.'

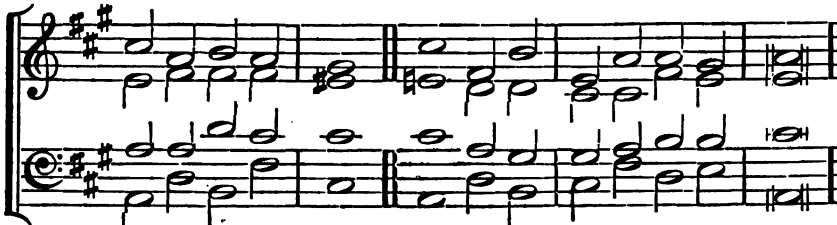
The Ho - ly Chil-dren bold - ly stand A - gainst the



ty-ran's fierce com - mand : The kin - dled fur-nace they de-



fy, No doom can shake their con-stant - cy : They in the



mid-most flame con - fess'd, ' God of our Fa-thers! Thou art bless'd!'

ODE VIII.

Θαύματος ὑπερφυοῦς ἡ δροσοβόλος.

I

"THE dewy freshness that the furnace flings
 "Works out a wondrous type of future things :
 "Nor did the flame the Holy Three consume,
 "Nor did the Godhead's fire thy frame entomb,
 "Thou, on whose bosom hung the WORD :
 "Wherefore we cry with heart's endeavour,
 " ' Let all Creation bless the LORD,
 " ' And magnify His Name for ever ! ' "

2

Babel's proud daughter once led David's race
 From Sion, to their exile's woful place :
 Babel now bids her wise men, gifts* in hand,
 Before King David's Royal Daughter stand,
 The Mother of th' Incarnate WORD :
 Wherefore we cry with heart's endeavour,
 ' Let all Creation bless the LORD,
 ' And magnify His Name for ever ! '

["SHEDDING Dew, the Furnace portrayed, in type,
 "a Wonder above nature : for it does not burn the
 "Youths whom it received, as neither does the Fire of God-
 "head the Virgin's Womb which it hath entered. Wherefore
 "hymning, let us sing : O all Creation, bless ye the LORD,
 "and highly-exalt Him to all the ages."

THE daughter of Babylon draws away, from Sion to her-
 self, the captive children of David ; but she sends her
 children, the Magi, bearing gifts, to entreat the Daughter
 of David, the Conceiver of GOD. Wherefore hymning, let
 us sing : O all Creation, bless ye the LORD, and highly-
 exalt Him to all the ages.

[Reading in First Edition :— * She bids her wise men now, with gifts.]

3

From music, grief held back the exile's hand :
 ' How sing the LORD's song in an alien land ? '
 But Babel's exile here is done away,
 And Beth'hem's harmony this glorious day
 By Thee, Incarnate GOD, restor'd :
 Wherefore we cry with heart's endeavour,
 ' Let all Creation bless the LORD,
 ' And magnify His Name for ever ! '

4

Of old victorious Babel bore away
 The spoils of Royal Sion and her prey :
 But Babel's treasure now, and Babel's kings,
 CHRIST, by the guiding star, to Sion brings.
 There have they knelt, and there ador'd :
 Wherefore we cry with heart's endeavour,
 ' Let all Creation bless the LORD,
 ' And magnify His Name for ever ! '

INSTRUMENTS of song were laid aside through grief,
 for Sion's children could not sing among the base-born :
 but all the wandering of Babylon, and the musical harmony
 of Bethlehem, CHRIST looses as He shines-forth. Wherefore
 hymning, let us sing : O all Creation, bless ye the LORD,
 and highly-exalt Him to all the ages.

LOOT of Royal Sion, and her wealth, Babylon acquired
 by spear-force : but CHRIST, in Sion, draws to Him
 her treasures, and, with a guiding Star, her Kings who
 gazed on stars. Wherefore hymning, let us sing : O all
 Creation, bless ye the LORD, and highly-exalt Him to all
 the ages.]

No. 31.

Specially Harmonized.

Κύ - ρι - ε, εἰ καὶ κρι - τη - ρί - ψ πα - ρέ - σται, ὁ-

The dew - y freshness that the furnace flings Works out a won-drous

πὸ Πι - λὰ - του κρι - νό - με - νος, . . ἀλλ' οὐκ ἀ - πε - λεί - φθη τοῦ θρό -

type of fu-ture things: Nor did the flame the Ho - ly Three con-

- νου, τῷ Πα - τρι συγ - κα - θε - ζό - με - νος* καὶ ἀ - να - στὰς

sume, Nor did the God - head's fire thy frame en - tomb, Thou, on whose Bo-som

ἐκ νε - κρῶν, τὸν κόσ - μον ἡ - λευ - θέ - ρω - σας, ἐκ τῆς δου - λεί -

hung the Word: . . Wherefore we cry with heart's en-dea-vour, 'Let .

as τοῦ δλ - λο - τρι - ου, ὡς δι - κτίρ - μων καὶ φι - λάν - θρω - πος.*

'all Cre - a - tion bless the Lord, And mag-ni - fy His Name for e - ver!'

* From the Stichera of the Resurrection at Daydawn on Sunday of the Eighth (4th plagal) Tone.

ODE IX.*

Μυστήριον ξένον.

I

"OH wondrous myst'ry, full of passing grace!
 "The grot becometh Heav'n : the Virgin's breast
 "The bright Cherubic Throne : the stall that place
 "Where He, who fills all space, vouchsafes to rest :
 "CHRIST our GOD, to whom we raise
 "Hymns of thankfulness and praise !"

2

The course propitious of the unknown Star
 The Wise-men follow'd on its heav'nly way,
 Until it led them, beck'ning from afar,
 To where the CHRIST, the King of all things, lay :
 Him in Bethlehem they find,
 Born the SAVIOUR of mankind.

3

'Where is the Child,' they ask, 'the new-born King,
 'Whose herald-light is glitt'ring in the sky,
 'To Whom our off'rings and our praise we bring ?'
 And Herod's heart is troubled utterly.
 Arm'd for war with GOD, in vain
 Would he see that Infant slain.

["LO! a strange and paradoxical mystery : the Cave is
 "Heaven ; the Virgin is the Cherubic Throne ; the
 "Manger is the place wherein is laid the Uncontainable,
 "CHRIST the God, Whom we magnify in Hymns."

GAZING at the extraordinary course of the new, unknown
 Star, just seen shining brightly in Heaven, the Magi
 proved that CHRIST the King on earth in Bethlehem was
 Born, for our salvation.

OH where, said the Magi, is the new-born Infant King?
 for we have come to worship Him : the raging Herod,
 the fighter-of-GOD, was stirred up against CHRIST merci-
 lessly.

DULY-NOTED Herod the time of the Star, by whose
 leadings the Magi worshipped CHRIST, with gifts, in
 Bethlehem : under which, guided back to their father-
 land, they scoffingly left-behind the fearful child-slayer.]

[* Omitting the final Troparion, which, on account of the Acrostich, has here been added to the prose translation.]

No. 32.

*Specially Harmonised
In the Dorian Mode, transposed.*

Πα - νεύ - φη - μοι μάρ - τυ - ρες ἡ - μᾶς, οὐχ ἡ γῆ κα - τέ - κρυ -

Oh wondrous myst'ry, full of pass-ing grace! The gret be - co - meth

ψεν, ἀλλ' Οὐ - ρα - νός . . ὑ - πε - δέ - ξα - τοῦ ἡ - νο - γη - σαν ἡ -

Heav'n: the Virgin's breast The bright Che - ru - bic Throne: the stall that

μῖν, Πα - ρα - δει - σου πύ - λαι, καὶ ἐν - τὸς γε - νό - με - νοι, τοῦ

place Where He, Who fills all space, vouch - safes to rest:

ξύ - λου τῆς ζω - ῆς . . ἀ - πο - λαύ - ε - τε Χρι - στῷ πρεσ - βεύ - σα - τε.*

CH. our God, to Wh. we raise Hymns of thank - ful - ness and praise!

* From the Stichera at Vespers on Wednesday of the Second Week of the Fasts.

[CANON FOR THE] TRANSFIGURATION.

[AUGUST 6TH.]

I shall, perhaps, render the following Canon more acceptable to most readers, if, instead of translating the Odes in detail, I make a cento from the more remarkable Troparia. They are principally from the first four Odes.*

Χοροὶ Ἰσραὴλ.

1

"THE choirs of ransom'd Israel,
 "The Red Sea's passage o'er,
 "Uprais'd the hymn of triumph
 "Upon the further shore :
 "And shouted, as the foeman
 "Was whelm'd beneath the sea,—
 "'Sing we to Judah's Saviour,
 "'For glorified is He."

2

Amongst His Twelve Apostles
 CHRIST spake the Words of Life,
 And show'd a realm of beauty
 Beyond a world of strife :
 'When all my FATHER'S glory
 'Shall shine express'd in Me,
 'Then praise Him, then exalt Him,
 'For magnified is He !'

3

Upon the Mount of Tabor
 The promise was made good ;
 When, baring all the Godhead,
 In Light itself He stood :
 And they, in awe beholding,
 The Apostolic Three,
 Sang out to GOD their Saviour,
 For magnified was He !

4

In days of old, on Sinai,
 The LORD of Sab'oth † came,
 In majesty of terror,
 In thunder-cloud and flame :
 On Tabor, with the glory
 Of sunniest light for vest,
 The excellence of beauty
 In JESUS was express'd.

5

All hours and days inclin'd there,
 And did Thee worship meet ;
 The sun himself ador'd Thee,
 And bow'd him at Thy feet :
 While Moses and Elias,
 Upon the Holy Mount,
 The co-eternal glory
 Of CHRIST our GOD recount.

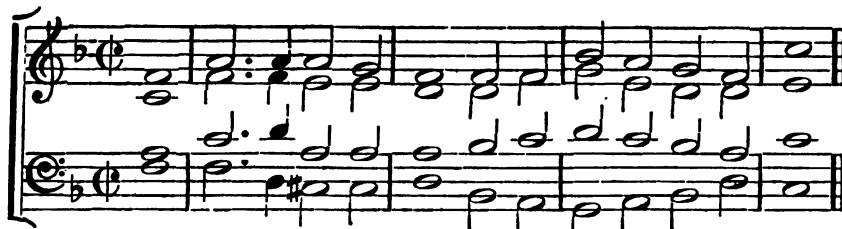
6

O holy, wondrous Vision !
 But what, when this life past,
 The beauty of Mount Tabor
 Shall end in heaven at last ?
 But what, when all the glory
 Of uncreated Light
 Shall be the promis'd guerdon
 Of them that win the fight ?

* Viz :—The Hirmos, with the 1st and 3rd Troparia of the first Ode : the 1st of the fourth Ode ; and the 1st and 2nd of the fifth Ode, the two latter forming one stanza, the fifth. The sixth stanza, though very beautiful, is not traceable in the Greek.]

[Reading in First Edition :—† The LORD Jehovah.]

No. 33.

From his 'Hundred Tunes.'

The choirs of ran-som'd Is - rael, The Red Sea's pas-sage o'er,



Up - rais'd the hymn of tri - umph Up - on the fur - ther shore:



And shout-ed, as the foe - man Was whelm'd beneath the sea,—



'Sing we to Ju-dah's Sa - viour, For glo-ri - fied is He!

S. Stephen the Sabbaites.

A.D. 725 - - - - A.D. 790.

S. STEPHEN, called the Sabbaites, from the monastery of S. Sabbas, was the nephew of S. John Damascene, who placed him in that house. He was then ten years of age : he passed fifty-nine years in that retreat ; and was the earliest of the hymnographers who lived to see the final restoration of Icons. He has left but few poetical compositions. The two best are those on the Martyrs of the monastery of S. Sabbas—(March 20th)—on which a monk of that house would be likely to write *con amore* ; and on the Circumcision. His style seems formed on that of S. Cosmas, rather than on that of his own uncle. He is not deficient in elegance and richness of typology, but exhibits something of sameness, and is occasionally guilty of very hard metaphors, as when he speaks of ‘ the circumcision of the tempest of our souls.’ He is commemorated on the 13th of July.*

[*The Hymn ‘Art Thou Weary,’ which followed in this place, is relegated to the APPENDIX, page 146, in accordance with Dr. Neale’s wish expressed in his ‘Preface to Third Edition.’*]

[* But the principal festival is on October 28th, when his *Synaxarion* is read. S. STEPHEN is then commemorated in company with the holy Martyrs *Terentius* and *Neonilla*, and their children *Nita*, *Sarbilus*, *Hierakos*, *Theodulus*, *Phoka* or *Phota*, *Vili*, and *Evniki* ; *Terentius*, *Africanus*, *Maximus*, *Pompeius*, and thirty-six others ; our religious Father *Firmilian*, bishop of *Cæsarea*, and *Melchionus* the wise ; the holy *Febronis*, daughter of the Emperor *Heraclius* ; the holy Sacred-martyr *Kyriakus* ; and the appearance of the honorable Cross to the Emperor *Constantine*, and *Helena* his mother. The Russian *Maisyatsosloff* adds to the above—the holy Great-martyr *Paruskevie*, and the holy *Arsenius*, archbishop of *Serbia*.]

S. Tarasius.

† A.D. 806.

TARASIUS, raised by Constantine and Irene from the post of Secretary of State, at one step, though a layman, to the Patriarchate of Constantinople, (A.D. 784) was the chief mover in the restoration of Icons, and the Second Council of Nicæa.* Strongly opposing the divorce of Constantine from Maria, he refused to celebrate that Emperor's nuptials with Theodora. But when they had been performed, he was with some difficulty persuaded to pardon the priest who had officiated at them. On this, S. Plato, and the monks of the all-influential Studium, forsook his communion ; nor was the schism composed till the Patriarch yielded and retracted his pardon. He died February 25th, A.D. 806, on which day he is commemorated both by the East† and West. His hymns are unimportant. The longest is the Canon on the Invention of S. John Baptist, May 25th. It is in no wise remarkable. Nor do I know any of his compositions which would be sufficiently interesting to the English reader, to make it worth versification here.

[* Of which he was President.]

[†In company with the holy *Alexander*, who perished by the sword, *Antony*, who perished by fire, and *Theodoros*, who died in peace ; the holy Sacred-martyr *Reginus*, bishop of Scopelus ; and the holy Martyr *Markellus*, bishop of Apameia in Cyprus.]

S. Theophanes.

A.D. 759. - - - - A.D. 818.

S. THEOPHANES, who holds the third place among Greek Church-poets, was born in 759, his father being Governor of the Archipelago. Betrothed in childhood to a lady named Megalis, he persuaded her, on their wedding day, to embrace the monastic life. He retired to the monastery of Sigriana, in the early part of the reign of Constantine and Irene. From the fiftieth year of his age he was nearly bedridden; but his devotion to the cause of Icons marked him out as one of the earliest victims of Leo the Armenian, who, after imprisoning him for two years, banished him to Samothrace. On the third day after his arrival in that inhospitable region, worn out with sufferings and sickness, he departed this life : A.D. 818.* He is chiefly famous for his History, with which we have now nothing to do. With the one exception of S. Joseph of the Studium, Theophanes is the most prolific of Eastern Hymnographers; and in his writings we first see that which has been the bane and ruin of later Greek poetry, the composition of hymns, not from the spontaneous effusion of the heart, but because they were wanted to fill up a gap in the Office-book.

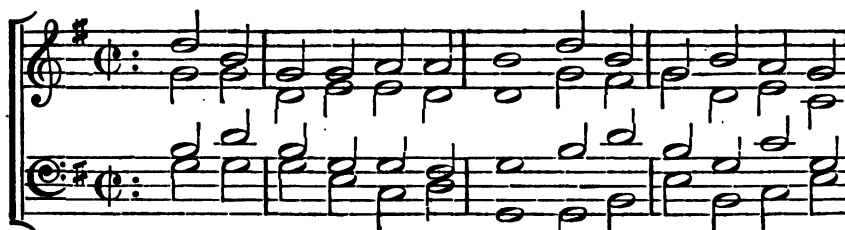
Because the great festivals and the chief Saints of the Church had their Canon and their Stichera, therefore, every martyr, every confessor, who happened to give his name to a day, must have his Canon and Stichera also, just

[*S. THEOPHANES is commemorated on March 12th, in company with our religious Father *Gregory Dialogus*, Pope of Rome; and *Phineas* the just, who died in peace.]

for uniformity. How different the Latin use, where not even the Apostles have separate hymns received by the whole Church, but supply themselves from the *Common* ! Hence the deluge of worthless compositions that occur in the Menæa : hence tautology, repeated till it becomes almost sickening ; the merest commonplace, again and again decked in the tawdry shreds of tragic language, and twenty or thirty times presenting the same thought in slightly varying terms.* Theophanes, indeed, must be distinguished from the host of inferior writers that about his time began to overwhelm the Church. Many of his subjects are of world-wide interest. The Eastern martyrs, whom he celebrates, are, for the most part, those who have won for themselves the greatest name in the annals of history. But still we find him thus honouring some, of whom all that can be said is, that they died for the Name of CHRIST. And though the poet brings more matter to his task than do others, many long stanzas, that keep pretty close to their subject, concerning a Saint of whom there is nothing especial to say, must become tedious.

[* See note] on page 109.]

No. 34.

From his 'Hundred Tunes.'

Hi-ther, and with one ac - cord, Sing the ser-vants of the
Let Ev-* thy-mius next him stand; Then in or - der all the



Lord: Sing each great a - sce - tic sire: An - tho - ny shall
band. Make we joy - ous ce - le - bration Of their heav'n-ly



lead the choir;
con - ver - sation; Of their glo - ry, how they rise, Like a -



no-ther Pa - ra - dise: These the trees our God hath plac'd,

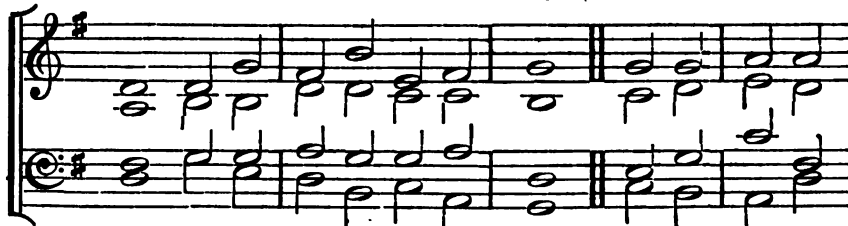
* The first syllable of this name in Greek sounds like that of the word 'Evangelist.'

† This repeat is needed for the first stanza only.

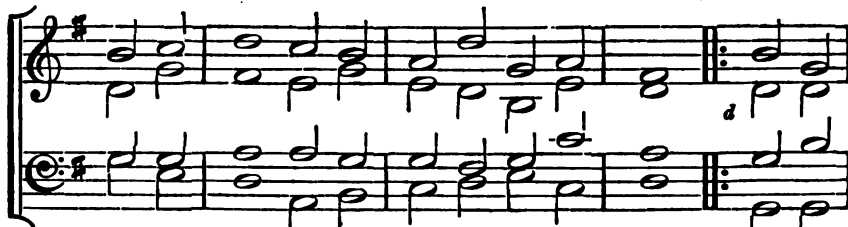
‡ The letters *b c d* refer to the correspondingly marked portions of the unequal-lined stanzas.



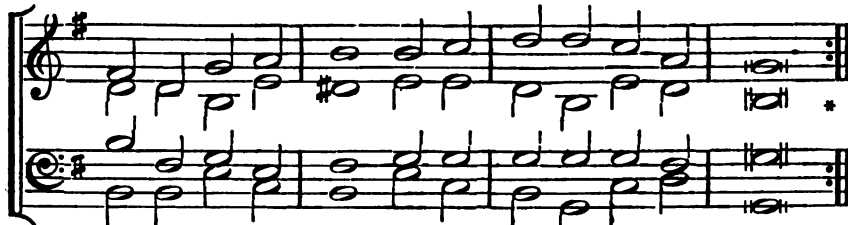
Trees, with fruit im - mor - tal grac'd; Bring-ing forth, for CHRIST on



high, Flowers of Life that can - not die; With the sweetness



that they fling, Mor - tal spi - rits nou - rish - ing. Fill'd with



God, and e - ver blest, For our par-don make re - quest!

* This repeat is needed for the last stanza only.

For Hymn, see next page.

[STICHERA AT VESPERS]

ON FRIDAY OF CHEESE-SUNDAY,* THAT IS, OF QUINQUAGESIMA.

At this period of the year the weeks are named, not from the Sundays that precede, but from those that follow them. Quinquagesima is termed Tyrophagus, because up to that time, but not beyond, cheese is allowed. The [Saturday]† previous is appropriated to the Commemoration of all Holy Ascetes; in order, as the Synaxarion says, that, by the remembrance of their conflict, we may be invigorated for the race that is set before us.

Δεῦτε ἅπαντες πιστοί.

I

HITHER, and with one accord,
Sing the servants of the LORD :
Sing each great ascetic sire :—
Anthony shall lead the choir : ‡
Let Euthymius next him stand ;
Then in order all the band.
Make we joyous celebration
Of their heav'nly conversation ;
b Of their glory, how they rise,
Like another Paradise :
These the trees our GOD hath plac'd,
Trees, with fruit immortal grac'd ;
c Bringing forth, for CHRIST on high,
Flowers of Life that cannot die ;
With the sweetness that they fling,
Mortal spirits nourishing.
d Fill'd with GOD, and ever blest,
For our pardon make request !

2

Egypt, hail, thou faithful strand !
Hail, thou holy Libyan land !
Nurt'ring for the realm on high
Such a glorious company !
b They, by many a§ toil intense,
Chastity and continence,

Perfect men to GOD uprear'd,
Stars to guide us have appear'd :
c They, by many a§ glorious sign,
Many a§ beam of Power Divine,
To the earth's remotest shore
Far and wide their radiance pour.
d Holy Fathers, bright and blest,
For our pardon make request !

3

By what skill of mortal tongue
Shall your wondrous acts be sung ?
All the conflicts of the soul,
All your struggles t'wards the goal;
b All your virtues prize immense,
And your vict'ries over sense,
How perpetual watch ye kept
Over passion, pray'd and wept :
c Yea, like very angels came,
Visible in earthly frame,
And with Satan girt for fight
Utterly o'erthrew his might.
d Fam'd for signs and wonders rare,
Join to ours, great Saints, your
prayer : ||
Ask that we, ye ever blest,
May attain the Land of Rest !

(* Or, as in First Edition :—FRIDAY OF TYROPHAGUS. This word (meaning Cheese-eating) or Cheese-week is preferable to Cheese-Sunday. In Russia the word is Butter-week. The present Stichera (previously styled *Idiomela*) form part of Saturday's order. See note* on page 14.]

[† Not Friday, as stated in previous Editions.]

[‡ In the first stanza, strains 1, 2, 3, 4, of the music must be repeated for lines 5, 6, 7, 8.]

[§ See note † on page 114.]

[|| In the last stanza, the last two strains of the music must be repeated.]

For Music, see preceding page.

STICHERA AT THE FIRST VESPERS OF CHEESE-SUNDAY.*
QUINQUAGESIMA.

ADAM'S COMPLAINT.

The reader can hardly fail to be struck with the beautiful idea in the third stanza, where the foliage of Paradise is asked to make intercession for Adam's recall. The last stanza, Milton, as an universal scholar, doubtless had in his eye, in Eve's lamentation.

[Ο Πλάστης μου Κύριος.]

I

'THE LORD my Maker, forming me of clay,
'By His own Breath the breath of life convey'd:
'O'er all the bright new world He gave me
sway,

'A little lower than the Angels made.

'But Satan, using for his guile

'The crafty serpent's cruel wile,

'Deceiv'd me by the Tree ;

'And sever'd me from God and grace,

'And wrought me death and all my race,

'As long as time shall be.

'O Lover of the sons of men !

'¶Forgive, and call me back again !

2

'In that same hour I lost the glorious stole

'Of innocence, that God's own Hands had
made,

'And now, the tempter pois'ning all my soul,

'I sit, in fig leaves and in skins array'd :

'I sit condemn'd, distress'd, forsaken ; †

'Must till the ground whence I was taken †

'By labour's daily sweat.

'But Thou, That shalt hereafter come,

'The Offspring of a Virgin-womb,

'Have pity on me yet !

'O turn on me those gracious eyes,

'And call me back to Paradise !

3

'O glorious Paradise ! O lovely clime !

'O God-built mansion ! ‡ Joy of every saint !

'Happy remembrance to all coming time !

'Whisper, with all thy leaves, in cadence faint,

'One prayer to Him Who made them all,

'One prayer for Adam in his fall !—§

'That He, Who form'd thy gates of yore,

'Would bid those gates unfold once more

'That I had clos'd by sin :

'And let me taste that holy Tree

'That giveth immortality

'To them that dwell therein :

'Or have I fall'n so far from grace

'That mercy hath for me no place ?'

4

Adam sat right against the Eastern gate,

By many a† storm of sad remembrance tost :

'O me ! so ruined by the serpent's hate !

'O me ! so glorious once, and now so lost !

'So mad that bitter lot to choose !

'Beguil'd of all I had to lose ! §

'Must I then, gladness of mine eyes,—

'Must I then leave thee, Paradise,

'And as an exile go ?

'And must I never cease to grieve

'How once my GOD, at cool of eve,

'Came down to walk below ?

'O Merciful ! on Thee I call :

'O Pitiful ! forgive my fall !'

[* Viz : on Saturday evening, twenty-four hours only after the Stichera on previous page.]

[† Extra syllable, requiring a note to be divided thus:—sa - ken Must ; ta - ken By ; ma - ny a — PPP —]

[Reading in First Edition — ‡ O God-built mansions !]

[§ In the third and fourth stanzas, strains 5 and 6 of the music must be repeated for lines 7 and 8.]

For Music, see next page.

No. 35.

*Specially Harmonized
In the Hyppo-Dorian Mode, transposed.*

Χαί - ροις δ - σκη - τι - κῶν . δ - λη - θῶς, δ - γω - νισ -

The LORD my Ma - ker, for - ming me of clay, By His own
μὲ - των τὸ εὖ - ὦ - δεξ κει - μή - λι - ον . σταυ - ρόν

Breath the breath of life con-vey'd: O'er all the bright new world He
γὰρ ἐπ' ὁ - μων δ - ρας, καὶ τῇ Δε - σπό - τη Χρ.

gave me sway, A lit - tle low - er than the An - gels
στῆ, . . . σε - αυ - τὸν παν - μύ - καρ. . δ - ρα -

made. But Sa - tan, u - sing for his guile The craf - ty

For Hymn, see preceding page.

θε - με - νος, σαρ - κὸς . . . κα - τε - πά - τη - σας, τὸ χα -

ser-pent's cru - el wile, De - ceiv'd me by the Tree; And

μαί - ζη - λον φρό - νη - μα' ταῖς ἀ - ρε - ταῖς . . . δέ, .

se - ver'd me from God and grace, And wrought me death, and all my

τῆν ψυ - χὴν κα - τελάμ - πρυ - νας, . . . καὶ πρὸς

race, As long . . . as time shall be. O Lo - ver

ἐν - θε - ον, . . . ἀ - νε - τπέ - ρω - σας ἐ - ρω - τα.†

of the sons of men! For - give, and call me back a - gain!

* This repeat is needed for the third and fourth stanzas only.

† From the Apo sticha at Vespers on the commemoration of S. Sabbas, December 5th.

S. Theodore of the Studium.

† A.D. 826.

THEODORE of the Studium, by his sufferings and his influence, did more, perhaps, in the cause of Icons than any other man. His uncle, S. Plato, and himself, had been cruelly persecuted by Constantine, for refusing to communicate with him after his illicit marriage with Theodora, at a time when, as we have seen, the firmness of even the Patriarch Tarasius gave way. Raised subsequently to be Hegumen of the great abbey of the Studium, the first at Constantinople, and probably the most influential that ever existed in the world, Theodore exhibited more doubtful conduct in the schism which regarded the readmission to communion of Joseph, the priest who had given the nuptial benediction to Constantine : but he suffered imprisonment on this account with the greatest firmness. When the Iconoclastic persecution again broke out under Leo the Armenian, Theodore was one of the first sufferers : he was exiled, imprisoned, scourged, and left for dead. Under Michael Curopalata he enjoyed greater liberty ; but he died in banishment, Nov. 11th, A.D. 826.* His Hymns are, in my judgment, superior to those of S. Theophanes, —and nearly, if not quite, equal to the works of S. Cosmas. In those (comparatively few) which he has left for the Festivals of Saints, he does not appear to advantage : it is in his Lent Canons, in the Triodion, that his great excellency lies. The contrast there presented between the rigid, unbending, unyielding character of the man in his outward history, and the fervent gush of penitence and love which his inward life, as revealed by these compositions, manifests, is very striking ;—it forms a remarkable parallel to the characters of S. Gregory VII., Innocent III., and other holy men of the Western Church, whom the world, judging from a superficial view of their characters, has branded with unbending haughtiness, and the merest formality in religion, while their most secret writings show them to have clinging to the Cross in an ecstasy of love and sorrow.

[* S. THEODORE is commemorated on November 11th, in company with the holy Great-martyr *Mina* ; and the holy Martyrs *Victor*, *Vicentius*, and *Stephanida*.]

CANON FOR APOCREOS.

[SEXAGESIMA.]

APOCREOS is our Sexagesima, and is so called, because meat is not eaten beyond it. The Synaxarion (which will explain the following poem) begins thus :

‘ON THIS DAY, WE COMMEMORATE THE SECOND AND IMPARTIAL COMING
‘OF OUR LORD JESUS CHRIST.

‘*Stichos.* When He, the Judge of all things, sits to doom,
‘Oh grant that I may hear his joyful *Come!*

‘This commemoration the most Divine Fathers set after the two parables’ (*i.e.*, the Gospels of the two preceding Sundays, The Pharisee and Publican, and The Prodigal Son), ‘lest any one, learning from them the mercy of GOD, ‘should live carelessly, and say, “GOD is merciful, and whenever I wish to “relinquish sin, it will be in my power to accomplish my purpose.” They ‘therefore here commemorated that fearful day, that, by the consideration of ‘death, and the expectation of the dreadful things that shall hereafter be, they ‘might terrify men of negligent life, and bring them back again to virtue, and ‘might teach them not simply to put confidence in GOD’S mercy, considered ‘by itself, but to remember also that the Judge is just, and will render to every ‘man according to his works.’ As the Eastern Church has no such season as Advent, this commemoration becomes more peculiarly appropriate.

The Canon that follows is unfortunate in provoking a comparison with the unapproachable majesty of the *Dies Iræ*. Yet during the four hundred years by which it anticipated that sequence, it was undoubtedly the grandest Judgment-hymn of the Church. Its faults are those of most of the class : it eddies round and round the subject, without making way,—its different portions have no very close connection with each other,—and its length is accompanied by considerable tautology. Yet, in spite of these defects, it is impossible to deny that the great common-places of Death and Judgment are very nobly set forth in this poem. On account of its length, I give the first three and last Odes only.

ODE I.

Τὴν ἡμέραν τὴν φρικτὴν.

1

THAT fearful Day, that Day of speechless dread,
 When Thou shalt come to judge the quick and dead—
 I shudder to foresee,
 O GOD ! what then shall be !

2

When Thou shalt come, angelic legions round,
 With thousand thousands, and with trumpet sound,
 CHRIST, grant me in the air
 With saints to meet Thee there !

3

Weep, O my soul, ere that great hour and day,
 When GOD shall shine in manifest array,
 Thy sin, that thou may'st be
 In that strict judgment free !

4

The terror !—hell-fire fierce and unsuffic'd :
 The bitter worm : the gnashing teeth :—O CHRIST,
 Forgive, remit, protect ;
 And set me with th' elect !

5

That I may hear the blessed voice that calls
 The righteous to the joy of heav'nly halls :
 And, King of Heav'n, may reach
 The realm that passeth speech !

6

Enter Thou not in judgment with each deed,
 Nor each intent and thought in strictness read :
 Forgive, and save me then,
 O Thou That lovest men !

7

Thee, One in Three blest Persons ! LORD o'er all !
 Essence of Essence, Power of Power, we call !
 Save us, O FATHER, SON,
 And SPIRIT, ever One !

No. 36.

*Specially Harmonized
in the Diaretic Mode.*

Ὁ - ληρ ἄ - πο - θέ - με - νοι, ἐν οὐ - ρα - νοῖς τῇ

That fear - ful Day, that Day of speech-less dread,

ἐλ - τί - θα, . θη - σου - ρὸν ἁ - σύ - λη - τον,

When Thou shalt come to judge the quick and dead—

ἐ - αυ - τοῖς οἱ Ἄ - γι - οι ἐ - θη - σαύ - μι - σαν.*

I . . shud-der to fore - see, O God! what then shall be!

* From the Stichera at Vespers on the commemoration of SS. Cosmas and Damian, November 1st.

ODE III.

'Ο Κύριος ἔρχεται.

I

GOD comes ;—and who shall stand before His fear ?
 Who bide His Presence when He draweth near ?

My soul, my soul, prepare
 To kneel before Him there !

2

Haste,—weep,—be reconcil'd to Him before
 The fearful judgment knocketh at the door :

Where, in the Judge's eyes,
 All, bare and naked, lies.

3

Have mercy, LORD, have mercy, LORD, I cry,
 When with Thine angels Thou appear'st on high :

And each shall doom inherit,*
 According to his merit.*†

4

How can I bear Thy fearful anger, LORD ?
 I, that so often have† transgress'd Thy word ?

But put my sins away,
 And spare me in that day !

5

O miserable soul, return, lament,
 Ere earthly converse end, and life be spent :

Ere, time for sorrow o'er,
 The Bridegroom close the door !

6



Yea, I have sinn'd, as no man sinn'd beside :
 With more than human guilt my soul is dy'd :

But spare, and save me here,
 Before that day appear !

7

Three Persons in One Essence uncreate,
 On Whom, both Three and One, our praises wait,

Give everlasting light,
 To them that sing Thy might !

[* Extra syllable, requiring a note to be divided thus :—*he - rit -*  ; *me - rit -*  .*]

[Reading in First Edition :—† And man a doom inherits, According to his merits.]

[† Restored from First Edition, in preference to 'I, that have so often' of the Third Edition.]

No. 37.

*Specially Harmonised
In the Diatetic Mode.*

Δωρε - άν . . ε - λα - βον, δω - ρε - άν . δι - δοῦ - σι,

God comes; and who shall stand . be - fore . His . fear?

τοῖς νο - σοῦ - σι τὰ ἰ - ᾠ - μα - τα* χρυ - σὸν ἢ ἄρ - γυ - ρον,

Who . bide His Pre - sence when He draw - eth . near?

. εὐ - αγ - γε - λι - κῶς . οὐκ ἐ - κτή - σαν - το.*

My soul, my soul, pre - pare To kneel be - fore Him there!

* From the Stichera at Vespers on the commemoration of SS. Cosmas and Damian, November 1st.

ODE IV.

Ἐφέστηκεν ἡ ἡμέρα.

1

THE Day is near, the Judgment is at hand,
 Awake, my soul, awake, and ready stand !
 Where chiefs shall go with them that fill'd the
 throne,
 Where rich and poor the same tribunal own
 And ev'ry thought and deed
 Shall find its righteous meed.

2

There with the sheep the shepherd of the fold
 Shall stand together ; there the young and old ;
 Master and slave one doom shall undergo :
 Widow and maiden one tribunal know.
 Oh woe, oh woe, to them
 Whom lawless lives condemn !

3

That Judgment-seat, impartial in decree,
 Accepts no bribe, admits no subtilty :
 No orator persuasion may exert,
 No perjurer witness wrong to right convert ;
 But all things, hid in night,
 Shall then be dragg'd to light.

4

Let me not enter in the land of woe,
 Let me not realms of outer darkness know !
 Nor from the wedding-feast reject Thou me,
 For my soil'd vest of immortality ;
 Bound hand and foot, and cast
 In anguish that shall last !

5

When Thou, the nations rang'd on either side,
 The righteous from the sinners shalt divide,
 Then give me to be found amongst Thy sheep,
 Then from the goats Thy trembling servant keep :
 That I may hear the voice
 That bids Thy Saints rejoice !

6

When righteous inquisition shall be made,
 And the books open'd, and the thrones array'd,
 My soul, what plea to shield thee canst thou know,
 Who hast no fruit of righteousness to show,
 No holy deeds to bring
 To CHRIST the LORD and King ?

7

I hear the rich man's wail and bitter cry,
 Out of the torments of eternity ;
 I know, beholding that devouring flame,
 My guilt and condemnation are the same ;
 And spare me, LORD, I say,
 In the great Judgment Day !

8

THE WORD and SPIRIT, with the FATHER ONE,
 One Light and emanation of One Sun,
 The WORD by generation, we adore,
 The SPIRIT by procession, evermore ;
 And with creation raise
 The thankful hymn of praise.

No. 38.

*Specially Adapted to 10. 8 8. 10 12
From 'Old Church Psalmody, App.'*



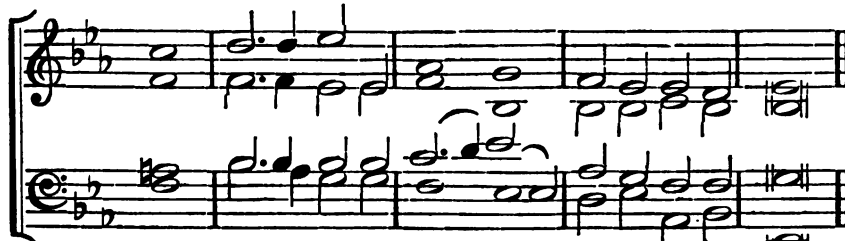
The Day is near, the Judg-ment is at hand, A - wake my



soul, a - wake, and rea-dy stand! Where chiefs shall go with them that



fill'd the throne, Where rich and poor the same tri - bu - nal cwn;



And ev-ry thought and deed Shall find its righteous ^{meed} meed.

ODE IX*.

'Ως Κύριος ἔρχεται.

I

THE LORD draws nigh, the righteous Throne's Assessor,
 The just to save, to punish the transgressor :
 Weep we, and mourn, and pray,
 Regardful of that day ;
 When all the secrets of all hearts shall be
 Lit with the blaze of full eternity.

2

Clouds and thick darkness o'er the Mount assembling,
 Moses beheld th' Eternal's glory, trembling :
 And yet he might but see
 GOD's feebl' Majesty.

And I—I needs must view His fullest Face :
 O spare me, LORD ! O take me to Thy grace !

3

[Daniel]† of old beheld, in speechless terror,
 The session of the Judge—the doom of error :
 And what have I to plead
 For mercy in my need ?

Nothing save this : O grant me yet to be,
 Ere that day come, renew'd and true to Thee !

4

Here, fires of deep damnation roar and glitter :
 The worm is deathless, and the cup is bitter :
 There, day that hath no morrow,
 And joy that hath no sorrow :
 And who so blest that he shall fly th' abyss,
 Rais'd up to GOD'S Right Hand, and speechless bliss !

5

My soul with many an‡ act of sin is wounded :
 With mortal weakness is my frame surrounded :
 My life is well nigh o'er :
 The Judge is at the door :
 How wilt thou, miserable spirit, fare,
 What time He sends His summons through the air ?

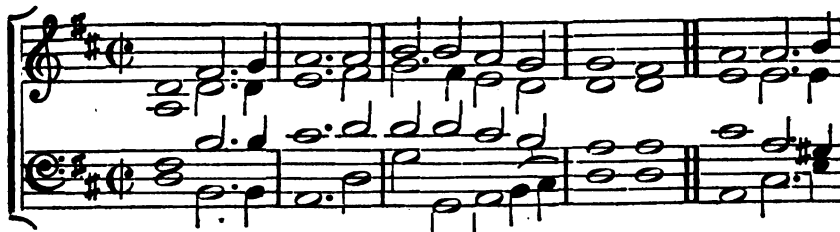
[* Omitting the fifth Troparion and the Doxology.]

[† Corrected from the Greek, the previous Editions having 'David.']

[‡ Extra syllable, requiring a dotted note to be divided thus :—ma - ny an.]

No. 39.

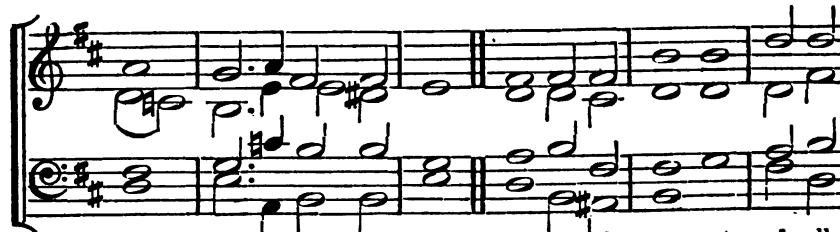
*Specially Adapted to 10. 11 10. 8 13. 11 6. 10 12.
From 'Old Church Psalmody, App.'*



The Lord draws nigh, the ri'teous Throne's As - ses - sor, The just to



save, to pu-nish the trans - gres-sor: Weep we, and mourn, and pray,



Re - gard-ful of that day; When all the se - crets of all



hearts shall be Lit with the blaze of full e - ter - ni - ty.

[CANON FOR] ORTHODOXY SUNDAY.

[FIRST SUNDAY IN LENT.]

The first Sunday in Lent is kept in memory : primarily, of the final triumph of the Church over the Iconoclasts in 842 : and, incidentally, of her victory over all other heresies. It has a kind of commination appropriate to itself alone. The following Canon is ascribed to S. Theodore of the Studium, though Baronius has thought that it cannot be his, because it implies that peace was restored to the Church, whereas that hymnographer died while the persecution still continued. Very possibly, however, it was written on the temporary victory of the Church, which did occur in the time of S. Theodore;* and then, in 842, may have been lengthened and adapted to the then state of things, perhaps by Naucrati. the favourite disciple of S. Theodore. It is, perhaps, the most spirited of all the Canons, though many of its expressions savour too much of bitterness and personal feeling to be well defended, and the reader must constantly bear in mind that the poet feels the cause, not so much of Icons, as of the Incarnation itself, to be at stake. I have only given about one-third of the poem. The stanzas are these : Ode I. Tropar. 1, 2 ; III. 6 ; IV. 1, 3 ; V. 1 ; VI. 1 ; IX. 2, 3, 4, 5†

Χαριστήριον ᾠδὴν.

I

A SONG, a song of gladness !
A song of thanks and praise !
The horn of our salvation
Hath GOD vouchsaf'd to raise !
A monarch true and faithful,
And glorious in her might,
To champion CHRIST'S own quarrel,
And Orthodoxy's right !

2

Now manifest is glory ;
Now grace and virtue shine :
Now joys the Church, regaining
Her ornaments divine :
And girds them on in gladness,
As fits a festal day,†
After long months of struggle,
Long years of disarray.

3

Now cries the blood for vengeance,
By persecutors pour'd,
Of them that died defending
The likeness of the LORD :
The likeness, as a mortal
That He vouchsaf'd to take,
Long years ago, in Beth'hem,
Incarnate for our sake.

4

Awake, O Church, and triumph !
Exult, each realm and land !
And open let the houses,
Th' ascetic houses stand !
And let the holy virgins
With joy and song take in
Their relics and their Icons,
Who died this day to win !

[* Probably this alludes to the mild reign of Michael II. (Curopalata), who, as Dr. Neale states on page 92, allowed S. THEODORE 'greater liberty.' Of Michael it has been said, that he 'attempted to hold a middle course on this controversy,' but 'he was called a chameleon to signify that his sentiments were of a variable nature.'—*Mendham*, page lxxviii.]

[† Odes IV. Tropar. 2, and V. 3, 4, 5, mentioned in previous Editions, if translated were not published.]

[Reading in First Edition :—† Of meet and fair array.]

5

Assemble ye together
 So joyous and so bold,
 Th' ascetic troops, and pen them
 Once more within the fold !
 If strength again he gather,
 Again the foe shall fall :
 If counsel he shall counsel,
 Our GOD shall scatter all.*

6

The LORD, the LORD hath triumph'd :
 Let all the world rejoice !
 Hush'd is the turmoil, silent
 His servants' tearful voice :
 And the One Faith, the True Faith,
 Goes forth from East to West,
 Enfolding, in its beauty,
 The earth as with a vest.

7

They rise, the sleepless watchmen
 Upon the Church's wall ;
 With yearning supplication
 On GOD the LORD they call :
 And He, though long time silent,
 Bow'd down a gracious ear,
 His people's earnest crying
 And long complaint to hear.

8

Sing, sing for joy, each desert !
 Exult, each realm of earth !
 Ye mountains, drop down sweetness !
 Ye hillocks, leap for mirth !
 For CHRIST the WORD, bestowing
 His blessed peace on men,
 In faith's most holy union
 Hath knit His Church again.

9

The GOD of vengeance rises :
 And CHRIST attacks the foe,
 And makes His servants mighty
 The wicked† to o'erthrow :
 And now Thy condescension
 In boldness may we hymn,
 And now in peace and safety
 Thy sacred Image limn.

10

O LORD of loving kindness,
 How wondrous are Thy ways !
 What tongue of man suffices
 Thy gentleness to praise ?
 Because of Thy dear Image
 Men dar'd Thy Saints to kill,
 Yet didst Thou not consume them,
 But bear'st ‡ their insults still.

11

Thou Who hast fix'd unshaken
 Thy Church's mighty frame,
 So that hell-gates shall never
 Prevail against the same ;—
 Bestow upon Thy people
 Thy peace, that we may bring
 One voice, one hymn, one spirit,
 To glorify our King !

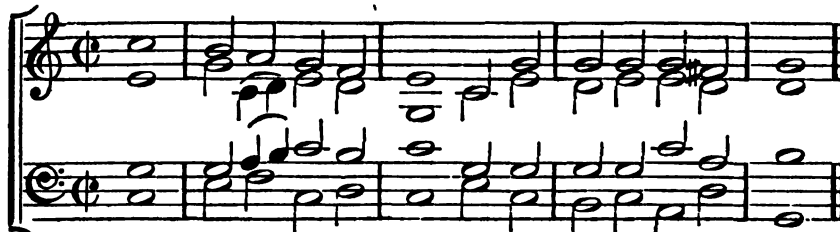
* This is from the magnificent Emmanuel Ode sung at Great Compline on high festivals.—' Having become mighty, ye have been subdued. *For God is with us.* And if ye shall again become mighty, again ye shall be subdued. *For God is with us.* And if ye shall devise any device, the LORD shall scatter it, *For God is with us.* [J. M. N.]

[† Extra syllable, requiring a note to be divided, thus :— The wicked.]
 [Reading in First Edition :— ‡ But bear'st.]



For Music, see next page.

No. 40.

From 'Old Church Psalmody, App.'

A song, a song of glad - ness! A song of thanks & praise!



The horn of our sal - va - tion Hath God vouchsaf'd to raise!



A monarch true and faith - ful, And glorious in her might,



To champion Xr's own quar - rel, And Or - tho-do - xy's right!

For Hymn, see preceding page.

S. Methodius I.

† A.D. 846.

S. METHODIUS I., a native of Syracuse, embraced the monastic life at Constantinople. Sent as legate from Pope Paschal to Michael the Stammerer, he was imprisoned by that prince in a close cell, and there passed nine years, on account of his resolute defence of Icons. Having been scourged for the same cause, by the Emperor Theophilus, he made his escape from prison ; and when peace was restored to the Church was raised to the throne of Constantinople. His first care was to assemble a Synod* for the restoration of Icons ; and it is, properly speaking, *that* Synod which the Greeks celebrate on Orthodoxy Sunday. With this Council the Iconoclast troubles ceased. S. Methodius died November 4th, 846.† His compositions are very few, and are chiefly confined to Idiomela.

[* In 842, on the accession to the Imperial throne of Michael III. (Son of Theophilus), under the regency of his mother Theodora.]

[† He is commemorated on June 14th, in company with the holy Prophet *Elisha* ; and the holy Sacred-martyr *Kyrrillus*, bishop of Gortyna.]

[IDIOMELA FOR A SUNDAY OF THE FOURTH TONE.*]

Ei kai tà parónra.

I

ARE thy toils and woes increasing?
Are the Foe's attacks unceasing?
Look with Faith unclouded,
Gaze with eyes unshrouded,
On the Cross!

2

Dost thou fear that strictest trial?
Tremblest thou at CHRIST'S denial?
Never rest without it,—
Clasp thine hands about it,—
That dear Cross!

3

Diabolic legions press thee?
Thoughts and works of sin distress thee?
It shall chase all terror,—
It shall right all error,—
That sweet Cross!

4

Draw'st thou nigh to Jordan's river?
Should'st thou tremble? Need'st thou quiver?
No! if by it lying,—
No! if on it dying,—
On the Cross!

5

Say then,—'Master, while I cherish
'That sweet hope, I cannot perish!
'After this life's story,
'Give Thou me the Glory
'For the Cross!'

[* These Idiomela are not in use in the Church service. Sundays of the Fourth Tone may be found by adding the number 3 to the Sundays alluded to in note* on page 4.]

No. 41.

Specially Harmonized.

Οὐκ ἔ - τι κω - λυ - ό - με - θα . . ξύ - λου ξω -

Are . thy toils and woes in - crea-sing? Are . the

ἥ, . . τὴν ἐλ - πί - δα ἔ - - χον - τες τοῦ σταυ -

Foe's at - tacks un - cea - sing? Look with Faith un - clouded,

ροῦ Σου Κύ - ρι - ε δό - ξα . Σοι.*

Gaze with eyes un-shroud - ed, On . the . Cross!

* From the Aposticha at Vespers on Tuesday of the 3rd plagal (or Varyse) Tone.



[THIRD EPOCH.

A.D. 820

- - - - -

A.D. 1400.]

THE third period of Greek Hymnology opens with its most voluminous writer,

S. Joseph of the Studium.

[† A.D. 883.]

A SICILIAN by birth, he left his native country on its occupation by the Mahometans in 830, and went to Thessalonica, where he embraced the monastic life. Thence he removed to Constantinople, but, in the second Iconoclastic persecution, he seems to have felt no vocation for confessorship, and went to Rome. Taken by pirates, he was for some years a slave in Crete, where he converted many to the Faith; and having obtained his liberty, and returned to the Imperial City, he stood high in the favour, first of S. Ignatius, then of Photius, whom he accompanied into exile. On the death of that great man he was recalled, and gave himself up entirely to Hymnology. A legend, connected with his death, is related of him. A citizen of Constantinople betook himself to the church of S. Theodore in the hope of obtaining some benefit from the intercessions of that martyr. He waited three days in vain; then, just as he was about to leave the Church in despair, S. Theodore appeared. 'I,' said the vision, 'and the other Saints, whom the poet Joseph has celebrated in his Canons, have been attending his soul to Paradise: hence my absence from my church.' The Eastern Communion celebrates him on the 3rd of April.* But of the innumerable compositions of this most laborious writer, it would be impossible to find many which, to Western taste, give the least sanction to the position which he holds in the East. The insufferable tediousness consequent on the necessity of filling eight Odes with the praises of a Saint of whom nothing, beyond the fact of his martyrdom, is known, and doing this sixty or seventy different times,—the verbiage, the bombast, the trappings with which Scriptural simplicity is *elevated* to the taste of a corrupt Court, are each and all scarcely to be paralleled.† He is by far the most prolific of the hymn-writers.

[* In company with our religious Fathers *Niketa* and *Illyrius*, confessors; and the holy Martyrs *Elpidophorus*, *Dius*, *Bythionius*, and *Galykus*. The Russian *Maisyatsosloff* commemorates S. JOSEPH on April 4th, in company with the holy Martyrs *Fervonthe*, her sister, and their servants; and our religious Fathers *Zosima* of Egypt, and *George* of Malaius.]

[† The respect felt for his author could alone justify the retention of this harsh criticism, which the editor is able neither to accept conscientiously, nor to refute satisfactorily. The same may be said of other disparaging remarks on pages making reference to the present Note.]

[CANON FOR] SUNDAY OF THE PRODIGAL SON.
SEPTUAGESIMA.

The Sunday before Septuagesima, and Septuagesima itself are, respectively, in the Greek Church, the Sunday of the Pharisee and Publican,—and the Sunday of the Prodigal Son,—those parables forming the Gospel for the day, and serving for the key-note to the offices. The following Troparia are from the Canon at Lauds on Septuagesima. (Ode VI. [Trop. 1, 2, 3.] and Ode IX. Trop. 2, 3.)

Βυθὸς ἀμαρτημάτων.

1

TH' abyss of many a* former sin
Encloses me, and bars me in :
Like billows my transgressions roll :
Be Thou the Pilot of my soul ;
And to Salvation's harbour bring,
Thou Saviour and Thou glorious King !

2

My Father's heritage abus'd,
Wasted by lust, by sin misus'd ;
To shame and want and misery brought,
The slave to many a* fruitless thought,
I cry to Thee, Who lovest men,
O pity and receive again !

3

In hunger now,—no more possess'd
Of that my portion bright and blest,
The exile and the alien see
Who yet would fain return to Thee !
And save me LORD, who seek to raise
To Thy dear love the hymn of praise !

4

With that blest thief my prayer I make,
Remember for Thy mercy's sake !
With that poor publican I cry,
Be merciful, O GOD most High !
With that lost Prodigal I fain
Back to my home would turn again !

5

Mourn, mourn, my soul, with earnest care,
And raise to CHRIST the contrite prayer :—
' O Thou, Who freely wast made poor,
' My sorrows and my sins to cure,
' Me, poor of all good works, embrace,
' Enriching with Thy boundless grace !'

[* See note† on page 114.]

[Two Hymns—'O Happy Band' and 'Safe Home,' which followed in this place, are relegated to the APPENDIX, pages 148 and 150, in accordance with Dr. Neale's wish expressed in his 'Preface to Third Edition.']


No. 42.

From his 'Hundred Tunes.'

Th'a - byss of ma - ny a for - mer sin En - clo - ses



me, and bars me in: Like bil - lows my trans-gres-sions



roll: Be Thou the Pi - lot of my soul; And to Sal -



va - tion's har-bour bring, Thou Saviour and Thou glo-rious King!

A CENTO FROM THE
CANON FOR SS. TIMOTHY AND MAURA.*

MAY 3RD.

Τῶν ἱερῶν Ἀθλοφόρων.

I

LET our Choir new anthems raise :
Wake the morn with gladness ;
GOD Himself to joy and praise
Turns the Martyrs' sadness :
This the day that won their crown,
Open'd Heav'n's bright portal ;
As they laid the mortal down,
And put on th' immortal.

2

Never flinch'd they from the flame,
From the torture, never ;
Vain the foeman's sharpest aim,
Satan's best endeavour :
For by faith they saw the Land
Deck'd in all its glory,
Where triumphant now they stand
With the victor's story.

3

Faith they had that knew not shame,
Love that could not languish :
And eternal Hope o'ercame
Momentary anguish.
He Who trod the self-same road,
Death and Hell defeated ;
Wherefore these their passions show'd
Calvary repeated.

4

Up and follow, Christian men !
Press through toil and sorrow !
Spurn the night of fear, and then,—
Oh the glorious morrow !
Who will venture on the strife ?
Who will first begin it ?
Who will seize the Land of Life ?
Warriors, up and win it ?

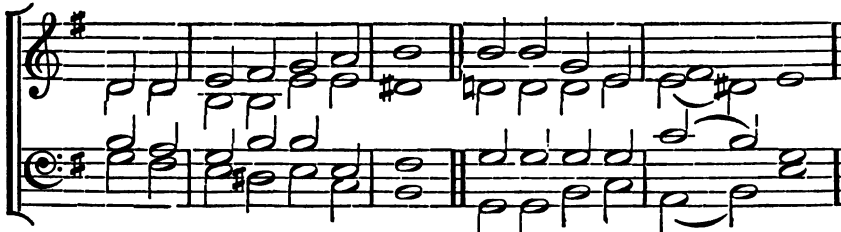
[* This and some other of the Centos which follow are very difficult to verify, being composed of thoughts scattered up and down their respective Canons, and blended at the translator's pleasure.]

No. 43.

Specially Adapted 7 6. 7 6. 7 8. 7 6
From 'Old Church Psalmody, App.'



Let our Choir new an-thems raise : Wake the morn with glad - ness :



God Him - self to joy and praise Turns the Mar-tyrs' sad - ness :



This the day that won their crown, Open'd Heavn's bright por - tal ;



As they laid the mor - tal down, And put on th'im - mor - tal.

A CENTO FROM THE
CANON FOR [A] MONDAY OF THE FIRST TONE,*
IN THE PARACLETIKE.

Τῶν ἁμαρτιῶν μου τὴν πληθύν.

I

AND wilt Thou pardon, LORD,
A sinner such as I?
Although Thy book his crimes record
Of such a crimson dye?

2

So deep are they engrav'd,—
So terrible their fear,
The righteous scarcely shall be sav'd,
And where shall I appear?

3

My soul, make all things known
To Him Who all things sees:
That so the LAMB may yet atone
For thine iniquities.

4

O Thou Physician blest,
Make clean my guilty soul!
And me, by many a† sin oppress'd,
Restore, and keep me whole!

5

I know not how to praise
Thy mercy and Thy love:
But deign Thy servant to upraise,
And I shall learn above!

[* Weeks of Tones commence with their respective Sundays. See note* on page 4.]

[† Extra syllable, requiring a note to be divided thus:— *ma - ny a.*]



No. 44.

From his 'Hundred Tunes.'

And wilt Thou par - don Lord? A

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with whole and half notes. The lyrics 'And wilt Thou par - don Lord? A' are written below the staves, with 'A' at the end of the system.

sin - ner such as I? Al - though Thy book his

The second system of music continues the melody. It consists of two staves in the same key and time signature. The lyrics 'sin - ner such as I? Al - though Thy book his' are written below the staves.

crimes re - cord Of such a crim-son dye?

The third system of music concludes the piece. It consists of two staves in the same key and time signature. The lyrics 'crimes re - cord Of such a crim-son dye?' are written below the staves.

A CENTO FROM THE
CANON OF THE BODILESS-ONES.

TUESDAY* IN THE WEEK OF THE FOURTH TONE.†

I

STARS of the morning, so gloriously‡ bright,
Fill'd with celestial resplendence§ and light ;
These that, where night never followeth day,
Raise the Tris-hagion ever and aye :

2

These are Thy counsellors : these dost Thou own,
GOD of Sabaoth ! the nearest || Thy throne ;
These are Thy ministers ; these dost Thou send,
Help of the helpless ones ! man to defend.

3

These keep the guard, amidst Salem's dear bowers :
Thrones, Principalities,¶ Virtues, and Powers :
Where with the Living Ones, mystical Four,
Cherubin, Seraphin, bow and adore.

4

'Who like the LORD?'—thunders Michael, the Chief :
Raphael, 'the Cure of GOD,' comforteth grief :
And, as at Nazareth, prophet of peace,
Gabriel, 'the Light of GOD,' bringeth release.

5

Then, when the earth was first pois'd in mid-space,—
Then, when the planets first sped on their race,—
Then, when were ended the six days' employ,—
Then all the sons of GOD shouted for joy.

6

Still let them succour us ; still let them fight,
LORD of angelic hosts, battling for right !
Till, where their anthems they ceaselessly pour,
We with the angels may bow and adore !

[* It is on Monday at Daydawn that the Canon of the Bodiless-ones (styled in Introduction, page xxxi. 'of the Angels') is said, but the present stanzas are not traceable in the Fourth or any other Tone.]

[† Weeks of Tones commence with their respective Sundays. See note* on page 106.]

[Readings in First Edition :—‡ Stars of the morning, gloriously. § Fill'd with celestial virtue. || LORD God of Sabaoth ! nearest. ¶ Thrones, Dominations.]

No. 45.

From 'H. E. C.'

Stars of the mor-ning, so glo-rious-ly bright, Fill'd with ce-



les - tial re - splendence and light; These that, where night ne-ver



CANON FOR ASCENSION DAY.

This is the crowning glory of the poet Joseph ; he has here with a happy boldness entered into the lists with S. John Damascene, to whom, on this one occasion, he must be pronounced superior. I have preserved the alphabetical arrangement, and ' Joseph's Ode ' at the end. All the Catavasias are in Iambics.

ODE I.

Ἀνάστης τριήμερος.

1

AFTER three days Thou didst rise
Visible to mortal eyes :
First th' Eleven worshipp'd Thee,
Then the rest in Galilee :
Then a cloud in glory bore
Thee to Thine own native shore.

2

BOLDLY David pour'd the strain :
' GOD ascends to heaven again : '
With the trumpet's pealing note
Alleluias round Him float ;
As He now, by hard-won right,
Seeks the Fount of purest Light !

3

CRIME on crime, and grief on grief,
Left the world without relief :
Now that aged, languid race,
GOD hath quicken'd by His grace :
As Thy going up we see,
Glory to Thy Glory be !

*Catavasia.**

Θέω καλυφθείς.

DARKNESS and awe, when Sinai's top he trod,
Taught him of falt'ring tongue the Law of GOD :
The mist was scatter'd from his spirit's eye,
He prais'd and hymn'd the Maker of the sky,
When He That is, and was, and shall be, passed by.

[* For Music of the *Catavasia*, see page 139. These *Catavasias* are common to the two Canons (of which the above is the second) said together on Ascension Day, and are the *Hirmoi* of the second Canon for Pentecost, written by the *Lord John of Arklas* (S. JOHN DAMASCENE). Dr. Neale has omitted S. JOSEPH's acrostical *Theotokia* to make place for them.]

No. 46.

From his 'Hundred Tunes.'

Af - ter three days Thou didst rise Vi - si - ble to

mor - tal eyes: First th'E - le - ven wor-shipp'd Thee,

Then the rest in Ga - li - lee: Then a cloud in

glo - ry bore Thee to Thine own na - tive shore.

ODE III.

'Επάρατε πύλας.

I

'EXALT, exalt, the Heav'nly Gates,
 'Ye chiefs of mighty name!
 'The LORD and King of all-things waits,
 'Enrob'd in earthly frame.'
 So to the higher seats they cry,
 The humbler legions of the sky.

2

FOR Adam's sake, by serpent-guile*
 Distress'd, deceiv'd, o'erthrown,
 Thou left'st Thy native Home awhile,
 Thou left'st the FATHER'S Throne :
 Now he is deck'd afresh with grace,
 Thou seek'st once more the Heav'nly place.

3

GLAD festal keeps the earth to-day,
 Glad festal Heav'n is keeping : †
 Th' Ascension-pomp, in bright array,
 Goes proudly sky-ward sweeping : †
 The LORD the mighty deed hath done,
 And join'd the sever'd into one.

Catavasia.

"Ερρήξε γαστρός.

HER fetters of the barren womb it rent,
 It crush'd the malice of the insolent,
 The cry of her—the prophetess, who brought
 A contrite spirit, and a humble thought
 To Him, Who bids His Throne by earnest prayer be sought.

[Reading in First Edition :—* For Adam, by the Serpent's guile.]

[† Extra syllable, requiring a note to be divided thus :—*keep - ing* ; *sweep - ing*.]

pp p's

No. 47.

From his 'Hundred Tunes.'

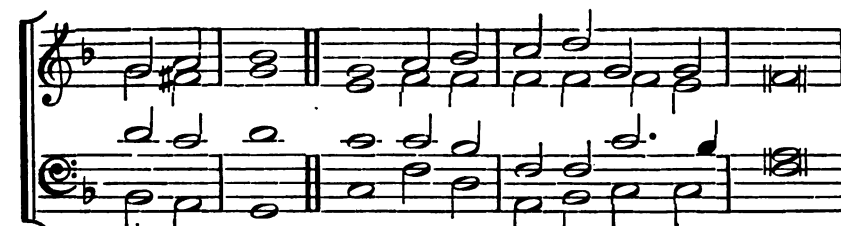
'Ex - alt, ex - alt, the Heav'n-ly Gates, Ye chiefs of



'migh - ty name! The Lord and King of all - things waits,



'En - rob'd in earth - ly frame.' So to the high - er



seats they cry, The hum-ble le - gions of the sky.

ODE IV.

Ἰησοῦς ὁ ζωοδότης.

I

JESUS, LORD of Life Eternal,
 Taking those He lov'd the best,
 Stood upon the Mount of Olives,
 And His Own the last time blest :
 Then, though He had never left it,
 Sought again His FATHER'S breast.

2

KNIT is now our flesh to Godhead,
 Knit in everlasting bands :
 Call the world to highest festal :
 Floods and oceans, clap your hands :
 Angels, raise the song of triumph !
 Make response, ye distant lands !*

3

LOOSING Death with all its terrors
 Thou ascended'st up on high ;
 And to mortals, now Immortal,
 Gavest immortality :
 As Thine own Disciples saw Thee
 Mounting victor to the sky !

Catavasia.

[* Ἀναξ ἀνάκτων.]

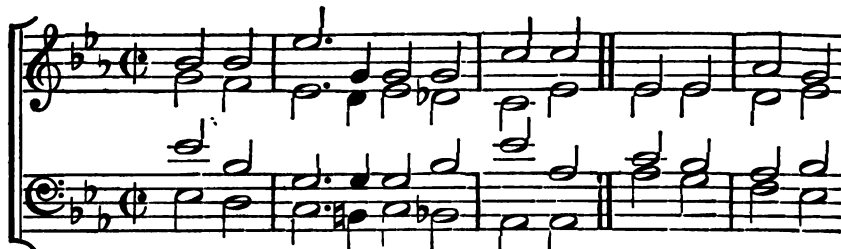
MONARCH of monarchs, Sole [from]† Sole, to Thee,
 WORD, Glorious in Thy FATHER'S Majesty,
 And sending Thy co-equal SPIRIT bright
 To teach, to comfort, and to guide aright,
 Thine own Apostles sang : All glory to Thy might !

[* In the First Edition this stanza stood thus :—

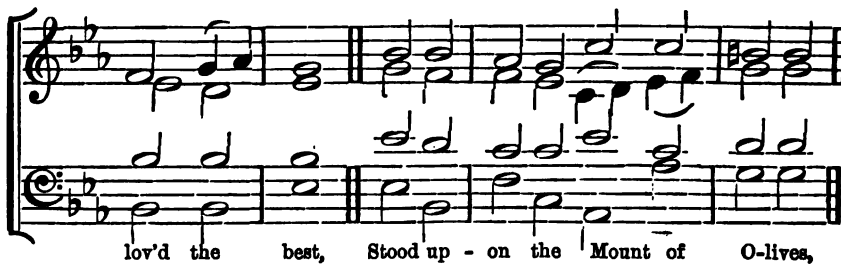
Know, O world, this highest festal :
 Floods and oceans, clap your hands !
 Angels, raise the song of triumph !
 Make response, ye distant lands !
 For our flesh is knit to Godhead,
 Knit in everlasting bands !]

[† This, with the exception of a word at page 100, is the only modification of Dr. Neale's text which the editor has permitted himself to make. The previous Editions have 'of' in both clauses of the line—'Monarch of monarchs, Sole of Sole,' although the latter has, in the original, the preposition *ex*, which implies derivation rather than possession. The following is the version used in *The Office for the Lord's Day*, page 222, in which the 'of' and 'from' are properly distinguished, as in the modified text above.— "O KING of Kings, Sole from the Only One, Who cometh from the "Uncaused SIRE : Thou, of a certainty, didst, as Benefactor, send on the Apostles Thine Equal-Strength'd SPIRIT, "as they sang : Glory to Thy Might, O LORD."]

No. 48.

From his 'Hundred Tunes.'

Je-sus, Lord of Life E - ter-nal, Ta - king those He



lov'd the best, Stood up - on the Mount of O-lives,



And His Own the last time blest: Then, though He had



ne - ver ~~was~~ left it, Sought a - gain His FATHER's Breast.

ODE V.

Νεκρώσας τὸν θάνατον.

I

NOW that Death by death hath found his* ending,
 Thou dost call to Thee Thy lov'd Elev'n ;
 And from holy Olivet ascending
 On a cloud art carried up to Heav'n.

2

OH that wondrous Birth ! that wondrous Rising !
 That more wondrous mounting to the sky !
 So Elias, earthly things despising,
 In a fiery chariot went on high.

3

PARTED from Him, still they watch'd His going :
 'Why stand gazing thus ?' the Angel said :
 'This same JESUS, all His glory showing,
 'Shall return to judge the quick and dead.'

*Catavasia.**[Ἀντήριον κάθαρσιν.]*

QUICKEN'D and cleans'd, receive remission new
 In the descending SPIRIT'S fiery dew,
 Sons of the Church, and light-form'd generation !
 For lo ! the law goes forth from Sion's nation,
 The cloven tongues of flame, the PARACLETE'S salvation !

[Reading in First Edition :— * Now that Death by death hath found its.]

No. 49.*

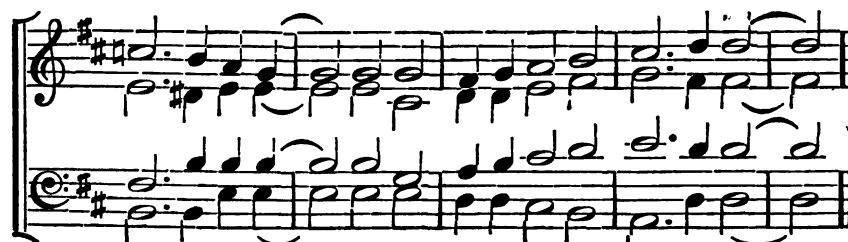
Specially Composed.



Now that Death by death hath found his ending, . Thou dost



call to Thee Thy lov'd E - lev'n; And from ho - ly O - li -



vet a - scen-ding On a cloud art car-ried up to Heav'n.

* Dominant Major variation of No. 24, page 61.

ODE VI.

Ῥανάτωσαν ἡμῖν ἄνωθεν.

I

RAIN down, ye Heav'ns, eternal bliss !
 The Cherub-cloud to-day
 Bears JESUS where His FATHER is,
 Along the starry way !

2

SUNDER'D of old were Heaven and Earth :
 But Thou, Incarnate King !
 Hast made them one by that Thy Birth,
 And this Thy triumphing.

3

'THY victor-raiment, wherefore red ?
 ' What means the marks of pain
 ' That print Thy form ? '—the Angels said,
 Th' ascending Monarch's train.

Catavasia.

[Ἰλασμός ἡμῖν Χριστέ.]

VERY Oblation by the scourges torn !
 Nail'd to the bitter Cross, O Virgin-born !
 As once the Prophet from the monster's maw,
 So now Thy love, accomplishing the Law,
 Adam from utter death to perfect Life would draw.

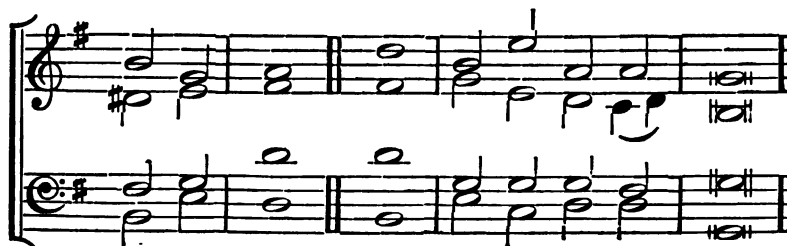
No. 50.

From his 'Hundred Tunes.'

Rain down, ye Heav'ns, e - ter - nal bliss! The



Che - rub - cloud to - day Bears Je - sus where His



FA - THER is, A - long the star - ry way!

OICOS.*

Τὰ τῆς γῆς ἐπὶ τῆς γῆς.

I

VANITIES earthly in earth† will we lay,
 Ashes with ashes, the dust with the clay :
 Lift up the heart, and the eye, and the love,
 Lift up thyself, to the regions above :
 Since the Immortal hath enter'd of late,
 Mortals may pass at the Heavenly gate.

2

Stand we on Olivet : mark Him ascend,
 Whose is the glory and might without end ;
 There, with His own ones, the Giver of Good
 Blessing them once more, a little while stood.
 ‘ Nothing can part us,—nor distance, nor foes ;
 ‘ Lo ! I am for you, and who can oppose ? ’

[* The Oicos is not included in the acrostical arrangement.]

[Reading in First Edition :— † Things of the earth in the earth.]

No. 51.

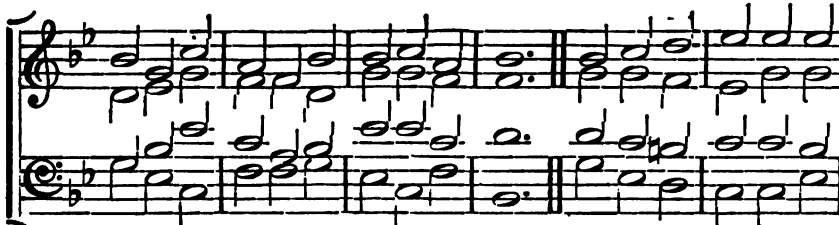
*Specially Adapted to 10, 10 10 and 10 11, 10 11,
From his 'Hundred Tunes.'*



Va-ni-ties earth-ly in earth will we lay, Ash-es with ash-es, the



dust with the clay: Lift up the heart, and the eye, and the love,



Lift up thy - self to the re-gions a - bove: Since the Im - mor-tal hath



en - ter'd of late, Mor-tals may pass at the Hea-ven-ly gate.

ODE VII.

Φωτεινὴ Σε, φῶς.

1

W AFTING Him up on high,
 The glorious cloud receives
 The LORD of Immortality,
 And earth the Victor leaves :
 The Heavenly People raise the strain,
 Th' Apostles pour the hymn again :—
 ' GOD of our Fathers, Thou art blest ! '

2

Y E faithful, tell your joys !
 All hearts with gladness bound !
 GOD is gone up with a* merry noise,—
 The LORD with the* trumpet's sound !
 To Him we cry, by woes once tried,
 Now glorious at the FATHER'S side,—
 ' GOD of our Fathers, Thou art blest ! '

3

Z EALOUS† for GOD of yore,
 With zeal still Moses burns :—
 ' Come, Heav'nly Spirits, and adore
 ' The Victor who returns ;
 ' Rise, Angel legions, rise and sing
 ' The ancient hymn to greet the King,—
 ' " GOD of our Fathers, Thou art blest ! " '

Catavasia.

[Σύμφωνον ἑθρόνησεν.]

J OIN'D with the trumpet-peal, the din and shout,
 Cornet, flute, sackbut, dulcimer rang out,
 And bade adore the golden deity :
 The SPIRIT'S gentler voice gives praise to Thee,
 O co-eternal One—O consubstantial Three !

[* Extra syllable, requiring a note to be divided thus :—*with a* ; *with the*.]

[† Dr. Neale has closed the acrostical Alphabet one stanza earlier than does the Greek text. See note* on page 136.]

No. 52.

*Specially Augmented S.M.
From a publication of 1845.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of two measures, each followed by a repeat sign. The first measure of the melody is a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note G4. The second measure is a half note F4, followed by a quarter note E4, a quarter note D4, and a half note C4. The bass staff accompaniment consists of a steady eighth-note pattern in the left hand and a half-note pattern in the right hand.

Waft - ing Him up on high, The glo-rious cloud re - ceives
Or.—Wafting Him up *

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The music is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure contains a continuation of the melody and accompaniment, ending with a double bar line.


The LORD of Im-mor-ta - li - ty, And earth the Vic-tor leaves:

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, and the second measure contains a continuation of the melody and accompaniment.

The Heav'nly Peo-ple raise the strain, Th'A - pos-tles pour the

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two systems, each containing two measures. The first system shows the beginning of the melody and accompaniment. The second system shows the continuation of the melody and accompaniment, ending with a double bar line.

hymn a - gain:— 'God of our Fa-thers, Thou art blest!'

* The first and third stanzas, having exceptional rhythm, may commence thus :—  the initial semibreve being played only, not sung.

ODE VIII. *

Hirmos. "HIM, OF THE FATHER." †

Τὸν ἐν δυσὶ ταῖς οὐσίαις.

1

OF twofold natures, CHRIST, the Giver
Of immortality and love,
Ascendeth to the FATHER's glory,
Ascendeth to the Throne above :
Wherefore He, this glorious morn,
Be by all ador'd :
Thou That liftest up our horn,
Holy art Thou, LORD ! ‡

2

SLAVES are set free, and captives ransom'd :
The Nature that He made at first
He now presenteth to the FATHER,
The chains of her damnation burst :
This the cause that He was born,
Adam's race restor'd :
Thou That liftest up our horn,
Holy art Thou, LORD ! ‡

3

EMPTIED awhile of all His brightness,
He enter'd thus the glorious fight ;
O'erthrew the foe, mankind exalted
Far above ev'ry Pow'r and Might :
Therefore bare He pains and scorn,
Calv'ry's heart-blood pour'd :—
Thou That liftest up our horn,
Holy art Thou, LORD ! ‡

Catavasia.

[Αἶετὰ τὰ δευρὰ.]

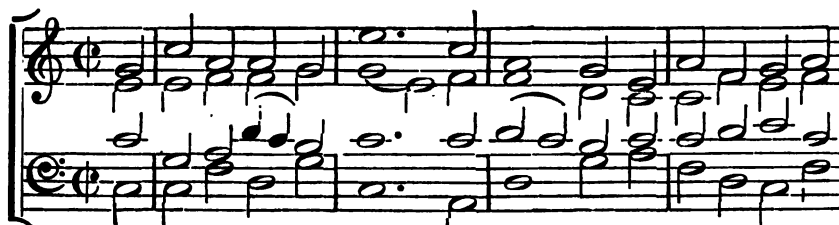
PRAISING the LORD they stood, the Martyr
Three,
Untouch'd amidst the fire, and wholly free :
With them associate, let the world's wide frame
To Him Whose healing dew restrain'd the flame,
Send up the hymn of praise, and magnify His
Name !

[* Dr. Neale has selected this Ode by mistake from the first Canon (see page 118), that by *John the Monk* (S. JOHN DAMASCENE). There is nothing on this page from our author, S. JOSEPH.]

† I have specified this Hirmos, because the reader can see it by turning back to page 66. [J.M.N. There is here a double error. Not only does this Hirmos follow the fortune of its Ode, which, as just mentioned, was selected by mistake ; but it is also not identical with the 1st Troparion of Ode III. of the Christmas Canon at page 66. It commences with Τὸν ἐκ Πατρὸς instead of Τὸν πρὸ τῶν αἰώνων, and has no reference to the 'lifting up our horn.']

[‡ The last two lines of each stanza, which do not exist in the Greek, are added by Dr. Neale, doubtless in consequence of his mistaken estimate of the Hirmos, the refrain of which he thought he was copying.]

No. 53.

Specially Composed.

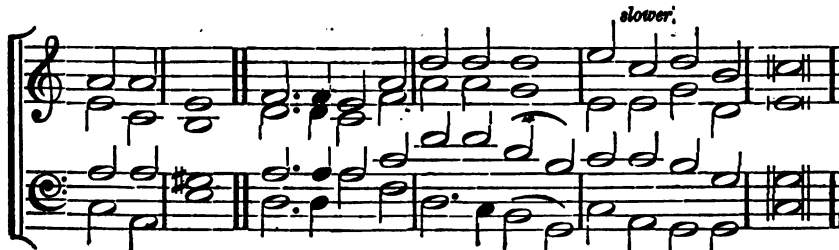
Of two-fold na-tures, CHRIST, the Gi - ver Of im-mor-ta - li-



ty and love, A - scen-deth to the FA - THER's Glo - ry, A-



scen-deth to the Throne a-bove; Wherefore He, this glorious morn, Be by



all a - dor'd: Thou that lift-est up our horn, Ho - ly art Thou, LORD!

ODE IX.

*Ω τῶν δωρεῶν.

I

HOLY Gift, surpassing comprehension !
 Wondrous myst'ry of each fiery tongue !
 CHRIST made good His Promise in Ascension :
 O'er the Twelve the cloven flames have hung !

2

SPAKE the LORD, or ere He left th' Eleven :
 ' Here in Salem wait the Gift I send :
 ' Till the PARACLETE come down from Heaven :
 ' Everlasting Guide and Guard and Friend.'

3

OH that shame, now ended in that glory !
 Pain untold,* now lost in joy unknown !
 Tell it out with praise, the whole glad story,
 Human nature at the FATHER'S Throne !

Catavasia. †

[Οἱ ἀρχηγοὶ τῶν Ἀγγέλων.]

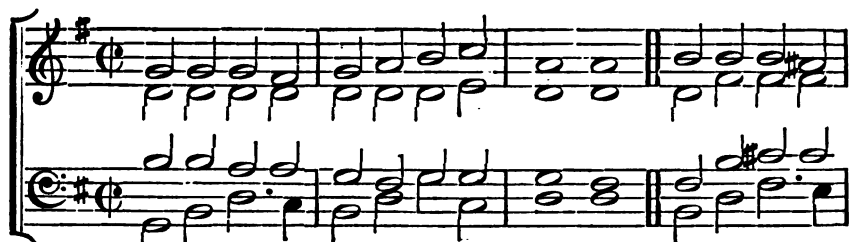
DECLARE, ye Angel Bands that dwell on high,
 How saw ye Him, the Victor, drawing nigh ?
 What strange new visions burst upon your sight ?
 One in the form of Man, That claims by right
 The very throne of GOD, the unapproached Light !

[Reading in First Edition :—* Oh that shame, now ended in His glory ! Oh that pain.]

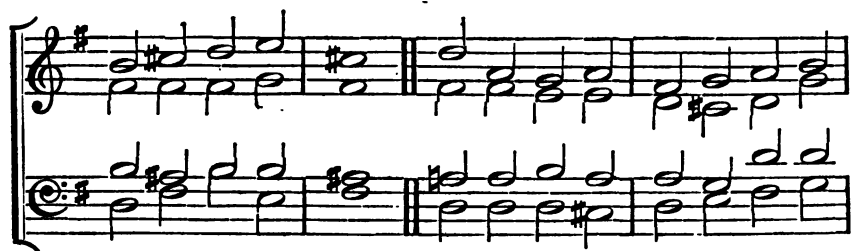
[† This is the second *Sticheron* in the *AIMOI*, external to the Canon. The omitted *Catavasia* is as follows :—" Be-glad, " O Queen, in Mother-maiden fame : for every well-turned fluent mouth, pronouncing, is weak to sing thee worthily ; but " every mind is dizzied at the thought of thine Offspring : wherefore in harmony we Glorify thee." See *Office for the Lord's Day*, page 226. The tune of this omitted *Catavasia* is adopted for the whole group at pages 138-9 of the present work.]

No. 54.*

Specially Composed.



Ho-ly Gift, sur - pas-sing com-pre - hen - sion! Wondrous mys-t'ry



of each fie - ry tongue! CHRIST made good His Pro - mise in A-



scen - sion: O'er the Twelve the clo - ven flames have hung!

* Tonic Major transposition of No. 5, page 17.

[HEOTHINON.*]

'Ετέχθης, ὡς αὐτὸς ἠθέλησας.]

I

ETERNAL! After Thine own will
 Thou born in time would'st be :
 After the self-same counsel still
 Was Thine Epiphany :

2

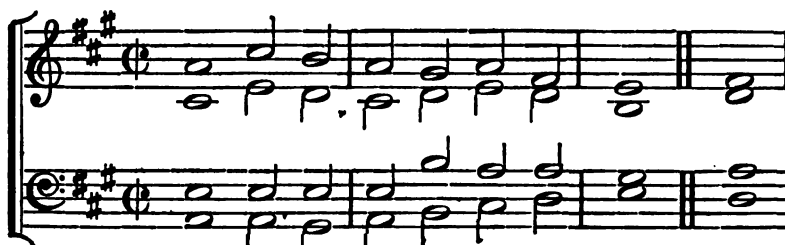
Thou in our flesh didst yield Thy breath,
 Immortal GOD, for man :
 Thou by Thy death didst conquer Death,
 Through Thine Almighty plan :

3

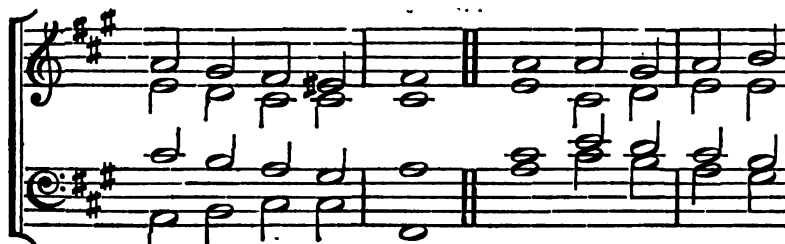
Thou, rising Victor to the sky,
 Fill'st Heav'n and earth above :
 And send'st the Promise from on high,
 The SPIRIT of Thy love !

[* Entitled in former editions—*Exapostelion*. The Heothinon occurs later in the service than the Exapostelion, but both Hymns are external to the Canon. Dr. Neale can have resorted to the device of including it within its limits only because of the exigency of the English words 'Joseph's Ode,' which exceed the Greek by two letters. For the same reason he made the Alphabet consist of twenty-three letters instead of, as in Greek, twenty-four.]

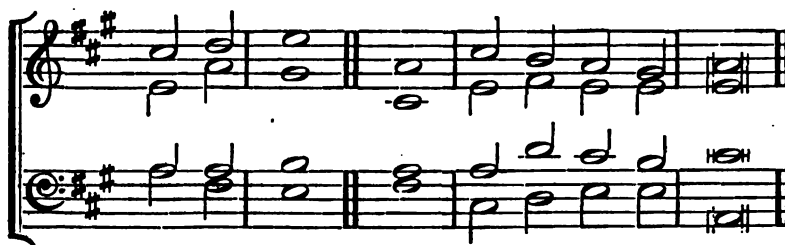
No. 55.

*From his 'Hundred Tunes,'
In Double Counterpoint.*

E - ter - nal! Af - ter Thine own will Thou



born in time would'st be: Af - ter the self - same



coun - sel still Was Thine E - pi - pha - ny.

CATAVASIAE.*

I.

DARKNESS and awe, when Sinai's top he trod,
Taught him of falt'ring tongue the Law of GOD :
The mist was scatter'd from his spirit's eye,
He prais'd and hymn'd the Maker of the sky,
When He That is, and was, and shall be, passed by.

III.

Her fetters of the barren womb it rent,
It crush'd the malice of the insolent,
The cry of her—the prophetess, who brought
A contrite spirit, and a humble thought
To Him, Who bids His Throne by earnest prayer
be sought.

IV.

Monarch of monarchs, Sole from Sole, to Thee,
WORD, Glorious in thy FATHER's Majesty,
And sending Thy co-equal SPIRIT bright
To teach, to comfort, and to guide aright,
Thine own Apostles sang: All glory to Thy might !

V.

Quicken'd and cleans'd, receive remission new
In the descending SPIRIT's fiery dew,
Sons of the Church, and light-form'd generation !
For lo ! the law goes forth from Sion's nation,
The cloven tongues of flame, the PARACLETE's Sal-
vation.

VI.

Very Oblation, by the scourges torn !
Nail'd to the bitter Cross, O Virgin-born !
As once the Prophet from the monster's maw,
So now Thy love, accomplishing the Law,
Adam from utter death to perfect Life would draw.

VII.

Join'd with the trumpet-peal, the din and shout,
Cornet, flute, sackbut, dulcimer, rang out,
And bade adore the golden deity :
The SPIRIT's gentler voice gives praise to Thee,
O co-eternal One—O consubstantial Three !

VIII.

Praising the LORD they stood, the Martyr Three,
Untouch'd amidst the fire, and wholly free :
With them associate, let the world's wide frame
To Him Whose healing dew restrain'd the flame,
Send up the hymn of praise, and magnify His
Name!

IX.

Declare, ye Angel Bands that dwell on high,
How saw ye Him, the Victor, drawing nigh ?
What strange new visions burst upon your sight ?
One in the Form of Man, That claims by right
The very Throne of GOD, the unapproached Light.

[* Brought hither in duplicate, for musical convenience, from pages 118—134.]

No. 56.

Harmony based on Randhartinger.

Κα - λ - ος "Α - νας - σα μη - τρο - παρ - θε - νος κλέ - ος

Dark - ness and awe, when Si - nai's top He trod,

ἁ-παν γὰρ ἐδ-δι-νη-τον ἐδ-λα-λον . . . στό-

Tau ght him of fal - tring tongue the . Law of

μα, ῥη-τρεῦ-ον, οὐ σθέ-νει σε μελ-πειν ἁ-ξι-

God: The mist was scat - ter'd from his spi - rit's

Stanza V. ge - ne - ra -

ως ἡ λυγ-γι-ῆ δὲ νοῦς . . . ἁ-πας σου τὸν

eye, He prais'd and hymn'd the Ma - ker of the sky, When

tion! For lo! the law goes forth from Si - on's na - tion, The

τό-κον νο-εῖν· ὁ-θεν σε συ-μφώ-νως δο-ξά-ζο-μεν.*

He That is, and was, and shall . . . be, pas - sed by.

clo - ven tongues of flame, the PA - RA - CLETE's sal - va - tion.

* For prose translation, see note † on page 134.

Theoristius of the Studium.

circ. A.D. 890.

HE is said to have been the friend of S. Joseph ; but is only known to us by the ' Suppliant Canon to JESUS,' to be found at the end of the *Paracletike*. The following is a Cento formed from it.

[SUPPLIANT CANON TO OUR LORD JESUS CHRIST.]

'Ιησοῦ γλυκύνετε.

1

JESU, Name all names above,
JESU, best and dearest,
JESU, Fount of perfect love,
Holiest, tend'rest, nearest ;
JESU, Source of grace completest,
JESU purest, JESU sweetest,
JESU, Well of power Divine,
Make me, keep me, seal me Thine !

2

JESU, open me the gate
That of old He enter'd,
Who, in that most lost estate,
Wholly on Thee ventur'd ;
Thou, Whose Wounds are ever pleading,
And Thy Passion interceding,
From my mis'ry let me rise
To a Home in Paradise !

3

Thou didst call the Prodigal :
Thou didst pardon Mary :
Thou Whose words can never fall,
Love can never vary :
LORD, to heal my lost condition,
Give—for Thou canst give—contrition ;
Thou canst pardon all mine ill
If Thou wilt : O say, ' I will ! '

4

Woe, that I have turn'd aside
After fleshly pleasure !
Woe, that I have never tried
For the Heav'nly Treasure !
Treasure, safe in Home supernal ;
Incorruptible, eternal !
Treasure no less price hath won
Than the passion of The SON !

5

JESU, crown'd with Thorns for me,
Scourg'd for my transgression,
Witnessing, through agony,
That Thy good confession !
JESU, clad in purple raiment,
For my evils making payment ;
Let not all Thy woe and pain,
Let not Calv'ry, be in vain !

6

When I reach Death's bitter sea,
And its waves roll higher,
Help the more forsaking me
As the storm draws nigher :
JESU, leave me not to languish,
Helpless, hopeless, full of anguish !
Tell me,— ' Verily I say,
' Thou shalt be with Me to-day ! '

No. 57.

Specially Composed.

Jē - su, Name all names a - bove, Jē - su, best and dear - est,



Jē - su, Fount of per - fect love, Ho - liest, ten - d'rest, near - est;



Jē - su, Source of grace com - ple - test, Jē - su pu - rest, Jē - su sweet - est,



Jē - su, Well of power Di - vine, Make me, keep me, seal me Thine!

Metrophanes of Smyrna.

✠ circ. A.D. 910.

HE was Bishop of that See towards the close of the ninth century, and is principally famous for his Canons in honour of the Blessed TRINITY,—eight in number, one to each Tone. They are sung at Matins* on Sundays : and if the writer has not always been able to fuse his learning and orthodoxy into poetry, nor yet to escape the tautology of his brother bards, these compositions are stately, and striking. Metrophanes was a vigorous supporter of S. Ignatius ; and the partisan of Rome in her contest with Photius.

It would be impossible, without wearying the reader, to translate the whole of one of the Triadic Canons ; but a Cento from one of them may not be unacceptable.

FROM THE
CANON FOR [A] SUNDAY OF THE SECOND TONE.†

Τριφεγγὴς Μονὰς θεαρχική.

1

O UNITY of Threefold Light,
Send out Thy loveliest ray,
And scatter our transgressions' night,
And turn it into day ;
Make us those temples pure and fair,
Thy glory loveth well,
The spotless tabernacles, where
Thou may'st vouchsafe to dwell !

2

The glorious hosts of peerless might
That ever see Thy Face,
Thou mak'st the mirrors of Thy Light,
The vessels of Thy grace :
Thou, when their wond'rous strain
they weave,
Hast pleasure in the lay :
Deign thus our praises to receive,
Albeit from lips of clay !

3

And yet Thyself they cannot know,
Nor pierce the veil of light
That hides Thee from the Thrones below,
As in profoundest night :
How then can mortal accents frame
Due tribute to the‡ King ?
Thou, only, while we praise Thy Name,
Forgive us as we sing !

[* Styled in Greek : ' Mesonyktikon (Midnight) of the LORD's Day. ']

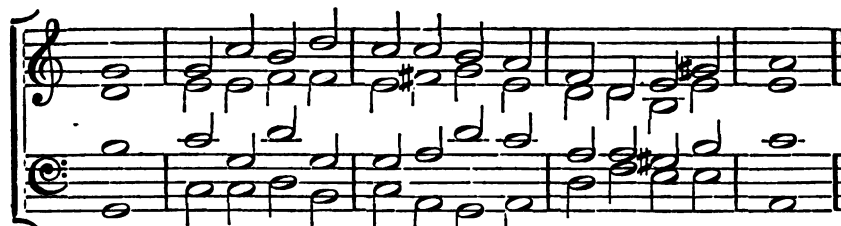
† Viz:—the 3rd Troparion of the first Ode, and the 2nd of the third Ode. The third stanza cannot be traced. Sundays of the Second Tone may be found by adding the number 1 to the Sundays alluded to in note* on page 4.]

[Reading in First Edition :—‡ Due tribute to their.]

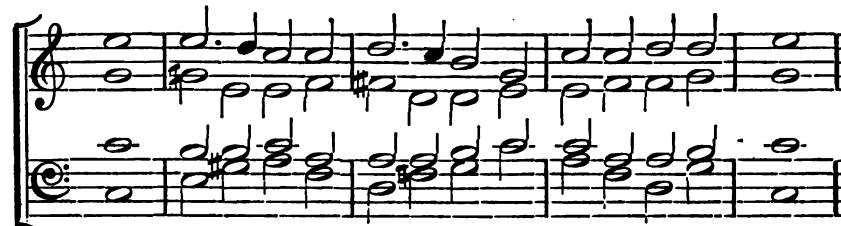
No. 58.

From his 'Hundred Times.'

O U - ni - ty of Threefold Light, Send out Thy love - liest ray,



And scat - ter our trans - gres - sions' night, And turn it in - to day;



Make us those tem - ples pure and fair, Thy glo - ry lo - veth well,



The spot - less ta - ber - nacle, where Thou may'st vouchsafe to dwell !

Beyond Metrophanes, it will not be necessary to carry our translations. The following names may, however, be mentioned.

Euthymius.

† A.D. 910.

EUTHYMIUS, usually known as Syngelus, (the same as *Syncellus*, the confidential Deacon* of the Patriarch of Constantinople,) who died about 910, is the author of a Penitential Canon to S. Mary, which is highly esteemed in the East. It would scarcely, however, be possible to make even a Cento from it which would be acceptable to the English reader.

Leo vi.

† A.D. 917.

OUR next name is that of a Royal Poet, Leo VI., the Philosopher, who reigned from 885 to 917, and left behind him the *Idiomela*,† or detached stanzas, on the Resurrection, sung at Lauds. They are better than might have been expected from an imperial author, and the troubler of the Eastern Church by a *fourth* marriage.

The same thing may be said of the *Exaposteilaria* of his son, Constantine Porphyrogenitus, whose life lasted till 959.

John Mauropus.

† A.D. 1060.

JOHN MAUROPUS, Metropolitan of Euchaita, sometimes called the last of the Greek Fathers, left a number of hymns, printed at Eton in 1610; and if not boasting much poetical fire, at least graced with a gentle and Isocratean eloquence. As they have not been employed by the Church, they claim no further notice here.

With this Metropolitan, Greek Hymnology well-nigh ceased: at least the only other name that need be mentioned is that of

Philothheus,

PATRIARCH of Constantinople, who died in 1376. This man, the warm supporter of the dogma of the *Uncreated Light*, was the composer of several stanzas for Orthodoxy Sunday, and the Canon for July 13th, on the Holy Fathers [of the first Six Œcumenical Synods]: both in the very worst taste.

[* The *Protosyncellus* of the Œcumenical Patriarch is now usually a Priest.]

[† Dr. Neale most probably means the *Heothina* of the Resurrection. See *Office for the Lord's Day*, pp. 240—242.]

APPENDIX A.

THREE HYMNS

REMOVED FROM THE BODY OF THE WORK

AT DR. NEALE'S SUGGESTION.

IDIOMELA [FOR A] WEEK OF THE
FIRST OBLIQUE TONE.*

These Stanzas, which strike me as very sweet, are not in all the editions of the Octoechus.†

Κόπον τε καὶ κάματον.

I

ART thou weary, art thou languid,
Art thou sore distrest?
'Come to Me'—saith One—'and coming,
'Be at rest!'

2

Hath He marks to lead me to Him,
If He be my Guide?
'In His Feet and Hands are Wound-
prints,
'And His Side.'

3

Is there Diadem, as Monarch,
That His Brow adorns?
'Yea, a Crown, in very surety,
'But of Thorns!'

4

If I find Him, if I follow,
What His guerdon here?
'Many a† sorrow, many a† labour,
'Many a† tear.'

5

If I still hold closely to Him,
What hath He at last?
'Sorrow vanquish'd, labour ended,
'Jordan past!'

6

If I ask Him to receive me,
Will He say me nay?
'Not till earth, and not till heaven
'Pass away!'

7

Finding, following, † keeping, struggling,
Is He sure to bless?
'Angels, Martyrs, Prophets, Virgins,
'Answer, Yes!'

[* Removed from after page 82. Weeks, commencing with Sunday, of the First Oblique (Fifth, or 1st Plagal) Tone may be found by adding the number 4 to the Sundays alluded to in note * on page 4.]

[† In the First Edition Dr. Neale adds:— 'I copy from a dateless Constantinopolitan book.']

[‡ Extra syllable, requiring a note to be divided thus:— Ma - ny a (twice); ma - ny a tear; fol-low-ing.]

No. 59.

Specially Harmonized.

Τὸν Στρυ - πόν . . . Σου . . . προ - σκυ -

Art thou wea - ry, art thou lan - guid, Art thou

σοῦ - - - - - μεν Δέ - σπο - τα, καὶ τὴν ἀ -

sore . . . dis - tress? 'Come to

γί - ναι Σου 'Α - νά - στα - σιν δο - ξά - ζο - μεν.*

'Me,' saith One, 'and co - ming, Be . at rest,'
Alti, Tenori, e Bassi. 'and co - ming, Be at rest.'

* Used in the Daydawn and Liturgy services on the Third Sunday of the Fasts, and on the festival of the Exaltation of the Cross, September 14th.

THE PILGRIMS OF JESUS.*

1

O HAPPY band of pilgrims,
If onward ye will tread
With JESUS as your Fellow
To JESUS as your Head !

2

O happy, if ye labour
As JESUS did for men :
O happy, if ye hunger
As JESUS hunger'd then !

3

The Cross that JESUS carried
He carried as your due :
The Crown that JESUS weareth
He weareth it for you.

4

The Faith by which ye see Him,
The Hope, in which ye yearn,
The Love that through all troubles
To Him alone will turn,—

5

What are they, but vaunt-couriers
To lead you to His Sight ?
What are they, save the efflu'nce
Of Uncreated Light ?

6

The trials that beset you,
The sorrows ye endure,
The manifold temptations
That Death alone can cure,—

7

What are they, but His Jewels
Of right celestial worth ?
What are they but the ladder,
Set up to Heav'n on earth ?

8

O happy band of pilgrims,
Look upward to the skies ;—
Where such a light affliction
Shall win you such a prize !

[* Removed from after page 110. In the First Edition the title line was followed by the note:—'This is merely a Cento from the Canon on SS. CHEYSANTHUS and DARIA (March 19).']

From 'Tunes Supplementary to O.C.P.'

6. READING ROOM		7. READER'S NAME (block letters)			
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8. READER'S NUMBER		9. READER'S SIGNATURE			
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1882		Hymns of the Eastern Church			
5. DATE(S) OF PUBLICATION		2. AUTHOR or CATALOGUE HEADING			
1882		NEALE. J.M.			
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your Fel - low To Je - sus as your Head!

THE RETURN HOME.*

1

SAFE home, safe home in port !
 —Rent cordage, shatter'd deck,
 Torn sails, provisions short,
 And only not a wreck :
 But oh ! the joy upon the shore
 To tell our voyage-perils o'er !

2

The prize, the prize secure !
 The athlete nearly fell ;
 Bare all he *could* endure,
 And bare not always well :
 But he may smile at troubles gone
 Who sets the victor-garland on !

3

No more the foe can harm :
 No more of leaguer'd camp,
 And cry of night-alarm,
 And need of ready lamp :
 And yet how nearly he had fail'd,—
 How nearly had that foe prevail'd !

4

The lamb is in the fold
 In perfect safety penn'd :
 The lion once had hold,
 And thought to make an end :
 But One came by with Wounded Side,
 And for the sheep the Shepherd died.

5

The exile is at Home !
 —Oh nights and days of tears,
 Oh longings not to roam,
 Oh sins, and doubts, and fears,—
 What matter now, when (so men say)
 The King has wip'd those tears away ?

6

O happy, happy Bride !
 Thy widow'd hours are past,
 The Bridegroom at thy side,
 Thou all His own at last !
 The sorrows of thy former cup
 In full fruition swallow'd up !

[* Removed from after previous hymn. In the First Edition the title line was followed by the note:— 'A Cento from the Canon of S. JOHN CLIMACOS.' S. JOHN is commemorated on March 30th.]

No. 61.

*From 'H.E.C.'**

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. There are several measures of rests in both staves. The score is presented in a black and white, slightly aged format.

Safe home, safe home in port ! Rent cordage, shatter'd deck, Torn

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music consists of two measures, each followed by a double bar line. The first measure contains a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a half note (A2). The second measure contains a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a half note (A2).

sails, pro-vi-sions short, And on - ly not a wreck : But oh ! the

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp (F#). The tempo is marked "Allegretto". The music consists of a single system with a repeat sign at the end. The piano part features a prominent arpeggiated figure in the right hand, while the left hand provides a steady bass line. The voice part enters with a single note, followed by a series of chords that correspond to the lyrics.

joy up - on the shore To tell our voy - age pe - rils o'er!

* This, of all the melodies written for, or adapted to, these hymns, is my own especial favourite. One feels that the anonymous writer of such a plaintive, yet soothing, melody, must have been one—to quote Archbishop Trench's words with regard to the author of *Veni, Sancte Spiritus*,—acquainted with great sorrows, but also with great consolations. [J.M.N.]

† In stanzas 3 to 6 the notes of this measure will be better if arranged in even rhythm, thus:—





APPENDIX B.

THREE HYMNS

CONTAINED IN THE FIRST EDITION OF THIS WORK,
BUT OMITTED FROM THE SECOND AND THIRD EDITIONS.

IDIOMELON FOR CHRISTMAS.*

Ἐν Βηθλεέμ.

I

IN Bethl'hem is He born,
Maker of all things, everlasting GOD!
He opens Eden's Gate,
Monarch of Ages! Thence the fiery sword

2

Gives glorious passage; thence
That sev'ring mid-wall overthrown, the Powers
Of earth and Heav'n are one:
Angels and men renew their ancient league,

3

The pure rejoin the pure
In happy union! Now the Virgin-womb,
Like some Cherubic throne,
Containeth Him, the Uncontainable:

4

Bears Him, Whom while *they* bear
The Seraphs tremble: bears Him, as He comes
To show'r upon the world.
The fulness of His everlasting love.

[* Omitted from after page 26; but both this and the hymn on page 26, (which see,) had place before page 11. This Idiomelon forms the final Sticheron at Daydawn on the Procoction of Christmas, December 23rd.]

No. 62.

Specially Harmonized.

Οἱ - κος τοῦ Εὐ - φρα - θῆ, ἡ Πό - λιν ἡ .

In Beth-l'hem is He born, Ma-ker of all things, e - ver-

· Ἀ - γί - α, τῶν Προ-φη - τῶν ἡ δό - ξα, εὐ - τρέ - πι -

las - ting God! He o - pens E - den's gate, Mo - narch

σον τὸν οἶ - κον, ἐν ᾧ τὸ Θεῖ - ον τί - κτε - ται.*

of a ges! Thence the fie - ry sword
Last stanza. of His e - ver - las - ting love.

* From the Aposticha at Vespers on the Procection of Christmas, December 20th.

[CANON FOR] MESO-PENTECOST.*
[WEDNESDAY OF THE FOURTH WEEK AFTER EASTER.]

The day which halves the distance between Easter and Pentecost is a feast of no small dignity in the Oriental Church; and the Canon at Lauds is the composition of our present poet. I will try a portion of it in rhymeless lyric metre, which, to my own mind, gives the truest representation of the original.

ODE I.

[Ἑθνη κροτήσατε.]

1

EXULT, ye Gentiles! mourn, ye Hebrews! CHRIST,
Giver of Life, hath burst
The fetters of the Tomb:
And rais'd the dead again, and heal'd the sick.
This is our GOD, Who giveth health
To ev'ry soul believing on His Name.

2

Marvel of marvels! Thou, O LORD, didst turn
The water into wine,
As once Thou spak'st the word
To Egypt's river, and forthwith 'twas blood.
All praise to Thee, O LORD, Who now
By laying down Thy glory, man renew'st!

3

O overflowing Stream of truest life,
Our Resurrection LORD!
Thou for our sakes didst toil,
Thou for our sakes—so Nature will'd—didst thirst:
And resting Thee by Sichar's well,
Of the Samaritan didst seek to drink.

4

Thou blessest bread, Thou multipli'st fish,
Incomprehensible!
Thou freely feed'st the crowd,
And givest Wisdom's spring to thirsting men.
Thou art our SAVIOUR, O our GOD!
Giver of Life to them that trust in Thee!

Glory [to the FATHER, and to the SON, and to the
Holy GHOST.]

5

Three Co-eternal, Co-enthroned, I laud:
The Unbegotten SIRE,
And Co-existent SON,
And SPIRIT, Co-eternal with the Twain:
Tri-hypostatic Essence! One
In might, and majesty, and God-head sole.

Both now, [and ever, and to the ages of the ages.
Amene.

6

Theotokion.

Mother of GOD! Thou only didst contain
The Uncontainable;
And brought'st the Infant forth,
Ineffable in thy Virginity.
Hence without ceasing, O most pure,
Vouchsafe to call down blessing on Thy flock!

7

Catavasia.

Thou turn'dst the sea to land, when Thou didst overwhelm
Phar'oh and all his host,
His chariot and his horse:
And ledd'st Thy people to the Holy Mount.
'Sing we,' said they, 'to Thee our GOD,
'Mighty in war this Ode of Victory!

[* Omitted from after page 20.]

No. 63.

*Specially Harmonised
In the Hypo-Mixo-Lydian Mode, transposed.*

Ω τοῦ πα - πα - δὸ - ξου θαύ - μα - τος! ὦ μυ - στη - ρί -

Ex - ult, ye Gen - tiles! mourn, ye Hebrews! Οὐρανί - στε, Δε - δο - τὰ - ρος, .

ου φρε - κτού! ὁ τῇ φύ - σει δ - θά - να - τος, .

Life, hath burst The fet - ters of the Tomb: And rais'd the

πῶς ἐν ξύ - λῳ κρέ - μα - ται; πῶς θα - νά - του νῦν γεύ - ε -

dead a - gain, and heal'd the sick. This is our God, Who gi - veth

ται; πῶς κα - τα - κρί - νε - ται ὁ ἀ - νεύ - θυ - ρος;*

health To ev' - ry soul be - lie - ving on His Name.

* From the Aposticha o the *Ainoi* at Daydawn on Friday of the Eighth (4th Plagal) Tone.

In contrast with the above Stanzas,* the reader may not be displeased to compare the celebrated sequence of Adam of S. Victor, *Heri mundus exultavit*; which has never yet, I believe, appeared in English.

HERI MUNDUS EXULTAVIT.

1

YESTERDAY, with exultation
Join'd the world in celebration
Of her promis'd Saviour's birth :
Yesterday the Angel nation
Pour'd the strains of jubilation
O'er the Monarch born on earth.

2

But to-day, o'er death victorious,
By his faith and actions glorious,
By his miracles renown'd,
Dar'd the Deacon Proto-martyr
Earthly life for Heav'n to barter,
Faithful midst the faithless found.

3

Forward, champion, in thy quarrel !
Certain of a certain laurel,
Holy Stephen, persevere !
Perjur'd witnesses confounding,
Satan's synagogue astounding
By thy doctrine true and dear.

4

Lo ! in Heav'n thy Witness liveth ;
Bright and faithful proof He giveth
Of His Martyr's full success :
Thou by name a *Crown* impliest ;
Meetly then in pangs thou diest
For the Crown of Righteousness !

5

For a Crown that fadeth never,
Bear the tort'r's brief endeavour,
Vict'ry waits to end the strife.
Death shall be thy birth's beginning,
And life's losing be the winning
Of a true and better life.

6

Whom the Holy GHOST endueth,
Whom celestial sight imbueeth,
Stephen penetrates the skies :
There GOD's fullest glory viewing,
There his victor strength renewing,
For his near reward he sighs.

7

See, as Jewish foes invade thee,
See, how JESUS *stands* to aid thee :
Stands, to guard His champion's death !
Cry that open'd Heav'n is shown thee :
Cry that JESUS waits to own thee :
Cry it with thy latest breath !

8

As the dying Martyr kneeleth,†
For his murd'rers he appealeth,
And his prayer their pardon sealeth,
For their madness grieving sore ;
Then in CHRIST he sleepeth sweetly,†
Who His pattern kept completely,
And with CHRIST he reigneth meetly,
Martyr first-fruits, evermore !

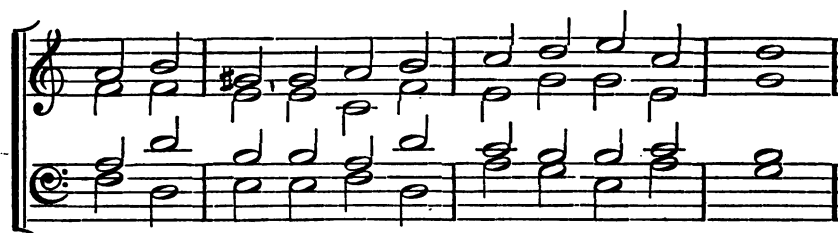
[* At page 8, which, in the First Edition, the present hymn immediately followed. The hymn on page 26 came next.]

[† In the last stanza, strains 1 and 4 of the music must be repeated for lines 2 and 6.]

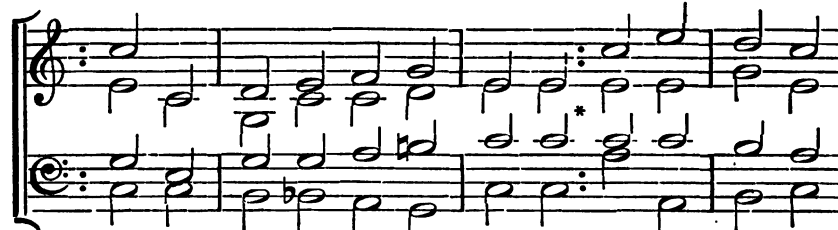
No. 64.

*Specially Adapted 77, 77, 77
From his 'Hundred Tunes.'*

Yes - ter - day, with ex - ul - ta - tion Join'd the world in



ce - le - bra - tion Of her pro - mis'd Sa - viour's birth:



Yes - ter - day the An - gel na - tion Pour'd the strains of



ju - bi - la - tion O'er the Mo - narch born on earth.

* This repeat is needed for the last stanza only.

SUPPLEMENTARY NOTES AND ERRATA.

I.

It may be interesting to Greeks to possess the following INDEX of their Church's original Hymns and Tunes incorporated with the present work.

Δωρεάν ἔλαβον	PAGE 97	Οὐκ ἔτι κωλύμεθα	PAGE 107
Ἡ γεννησίς Σου Χριστέ	72	Πανεύφημοι μάρτυρες ἡμῶς	79
Κατῆλθες ἐν τοῖς κατωτάτοις	39	Τῶν Σταυρῶν Σου	147
Κύριε, εἰ καὶ κριτηρίῳ	76	Φωτίζου, φωτίζου	44
Μεγάλη τῶν μαρτύρων	70	Χαίροις Ἀνασσα	138
Οἶκος τοῦ Εὐφραθᾶ	155	Χαίροις δασκητικῶν	90
Ὅλην ἀποθέμενοι	95	Χριστὸς ἀνέστη	31
Ὁ Παῖδας ἐκ καμήνου	40	Ὁ τοῦ παραδόξου θαύματος	157

II.

THE order of the bar-lines in the tune No. 21, page 55, is musically quite correct, but it was intended to make it similar to that of the companion tune of like measure, No. 43, page 113, to suit the mixed rhythm of the words. The performer is not at all affected by the divergence; the eye of the æsthetic idealist alone somewhat suffers.

III.

IN spite of every care,—and the proofs of the present work were read independently in three quarters—London, Bristol, and the extremity of South Wales,—a few small faults and dropped letters have escaped detection till too late for correction.

PAGE

vii, lines 8 and 9 from foot. Between these lines there should be (what previous editions also omit):—
PHILOTHEUS—(A.D. 1) 144.

xxix, note *, for *Xenis*, read *Xeni*; note ‖, for *cour*, read *course*.

24, note †, for *we weep*, read *ye weep*.

29, line 12 from foot, for *with mute*, read *with their mute*.

30, stanza 4, for *listening*, read *list'ning*.

31, measure 7, the fourth note in the Soprano, G, to be natural, notwithstanding the presence of G sharp previously in the Basso of the same measure.

40, note *, for 113, read 114.

49, last measure, supply a natural to B in the Alto.

67, last measure but one, cancel first low A in the Basso.

80, note *, supply a [at commencement.

91, fourth Greek line, for *πτέ*, read *πτέ*.

107, last measure but one, cancel stem of third note in the Alto.

112, after last word of stanza 4, instead of a ? as in Third Edition, read ! This stanza should have had a foot-note giving the Reading in First Edition of lines 6 and 7, thus :—*Blest who first begin it! Who will grasp the Land, &c.*

118, note *, for page 139, read pages 138-9.



